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A MANUAL FOR TEACHERS,
STUDENTS, AND SELF-
INSTRUCTION—

The Rice System
of Business Penmanship

"THE SYSTEM
THAT GETS RESULTS"

By

Rice

TEACHER, SUPERVISOR and
INSTITUTE INSTRUCTOR.

ADVANCED COURSE---TENTH EDITION



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THE RICE SYSTEM OF BUSINESS PENMANSHIP


"The System That Gets Results"

A PROGRESSIVE DEVELOPMENT OF BUSINESS WRITING
DESIGNED TO MEET THE NEEDS OF UPPER GRAMMAR
GRADES, HIGH SCHOOLS, NORMAL SCHOOLS, COLLEGES
AND GENERAL SELF-PRACTICE

BY

W. J. RICE, A. B.

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Washington State Normal School of Bellingham, Washington*

 NOTE: FOR PRIMARY GRADES SEE SPECIAL MANUAL FOR THESE GRADES. FOR INTERMEDIATE GRADES SEE STILL ANOTHER MANUAL. FOR
COURSE OF STUDY FOR ALL GRADES SEE STILL A THIRD MANUAL.

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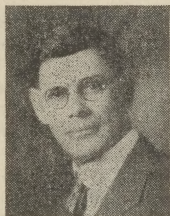
TENTH EDITION

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To Students, Teachers and School Authorities:

Greeting:



I am bringing this tenth edition of the advanced course in the Rice System of Business Penmanship before you without any apology, inasmuch as the nine former editions have all been so enthusiastically received by all who have become acquainted with the work. When it is considered that in so few years a new work has been placed on the market and without any unusual effort upon my part, the demand has been such as to completely exhaust nine full editions, I must necessarily have a strong feeling of gratification at the unusual progress being made. The success attained in writing by the tens of thousands who have had to do with this system has been all that could be desired. Its success in the hands of other teachers than myself, few of whom have been experts, has shown it to be logically arranged, well classified, clearly explained, and to be presented in a most teachable form.

The plan of the entire work is to include everything essential to a successful course in penmanship and at the same time to omit from the subject all the "dead timber" and useless material. In other words, it is a written down summary of tested ways and means of arriving at the desired end—a good, easy, legible handwriting, and that with the least expenditure of both time and effort.

This edition differs little from previous editions. It has a few changes and additions, but no change of a vital nature has been made except that the new book for Primary Grades takes care of all the primary work and thus makes it unnecessary in this work to include longer the primary supplement. So that portion is omitted, which appeared in the first and second editions. Recently I have also brought out an entirely new manual prepared specifically for intermediate grades, and henceforth leaving this manual for grades six and above. However, I am including in this edition a supplement found on page 58 which outlines an extensive practical supplementary course for advanced high school and business college students, who, after completing the other work, may have time to take up such a course.

To get the most out of this, as well as the primary and intermediate texts, no teacher should attempt to get along without the **Course of Study**, which clearly and fully outlines the work for all grades in all kinds of schools. It is the greatest aid in penmanship teaching that has yet appeared. It is sent postpaid for 20 cents. Get it and use it.

A stylized, cursive signature of Platt D. Rice, written in dark ink.

FOREWORD

It is now generally conceded by school authorities, as well as by the general public, that notwithstanding the innumerable uses to which the writing machines of today are being put, the world demands more than ever that we train the rising generation in the art of penmanship. Penmanship is one of those real, necessary acquirements which truly fit one for the activities of life in this rapidly moving age. Indeed, the demand for penmen was never so great. From the standpoint of education, we should consider reading and writing as the two vehicles which carry the entire course. As such, writing is at once one of the two most important tools of education.

Besides this, it should be understood by both teachers and students that the cultivation of **Motor Control** such as is necessary in proper writing is just as much mental discipline as is the study of history, literature or science.

From the cultural standpoint, Philander P. Claxton, former U. S. Commissioner of Education, says: "That education is most cultural which is at the same time most practical." Some subjects are useful only so long as one follows a particular occupation or calling. Good penmanship, on the other hand—an accomplishment of which the possessor is always proud—while being indispensable in many lines of endeavor remains a necessity in the home, the profession, or society at large.

Good writing bears the same relation to a letter or other written message as do good clothes to one's personal appearance. It is a "non-taxable asset that pays good dividends for life."

In the study and practice of penmanship many consider that only the finished product is of vital importance. This is a very grave error. The proper conception of penmanship relates not only to the pen's finished product but also vitally concerns the health and vision of the writer. Good penmanship must have four elements—legibility, speed, ease and endurance for the writer.

Muscular Movement Penmanship is the only method of writing that fills all these requirements, for it gives the best finished product at the highest rate of speed and at the same time conserves the health and vision of the writer. Therefore, we should teach only arm movement and reduce to a minimum all modifications made by the fingers.

In the preparation of this work the author did not have in mind the exploitation of mechanically perfect penmanship. The plates were written by himself with a free flowing movement and are, in fact, far from perfect, but they show a practical, live style of penmanship, one possible of attainment; i. e., one humanly possible, and not discouragingly perfect as is the case with so many works of this character now on the market.

Many works on writing have been prepared by persons who were not practical teachers of the art, but theorists who hired their copies made perfect by professional engravers. They have always overlooked the fact that writing is more a matter of securing motor control than of merely imitating some copy without regard for the manner of its production.

The author does not claim for himself the distinction of being a perfect writer, but does claim to be a successful

teacher and supervisor with many enviable records. His work extends over a period of more than twenty years and has consisted of teaching in ungraded country schools, high schools, business colleges and normal schools, besides instructing in teachers' institutes, supervising the writing of graded city schools, and personally passing upon the examinations of the scores of thousands of pupils now using the Rice

System. By following the work as given in this book tens of thousands of good writers have been produced.

In view of all these facts this work has been prepared to meet all the penmanship demands of the upper grammar grades as well as the high school and the college. The manual for the primary grades is an epitome of this work, as is also the manual for intermediate grades. These two manuals most adequately take care of all work in grades below the sixth.

Read All the Introductory Parts of this Book — It Will Save You Time and Much Worry.

PLAN OF THE WORK

Theorists and those following antiquated methods would have us believe that a different writing book and a different plan of procedure are necessary for each and every grade. This is a fallacy to which may be charged much of the poor writing of today. Another feature of the old method that has been very effective in playing havoc with the school writing has been the use of prepared writing pads or copy books upon each page of which would be engraved copies of perfect script to be reproduced by pupils on blank spaces immediately beneath the copies. The impossibility of imitation and the glaring imperfections so obvious to the pupils owing to the close proximity of their work to the perfect copies has rendered enthusiastic effort on their part a negligible quantity. Besides, the learning of form, the only thing taught in such works, is only one of several elements to be learned.

The author of this work has, after a long teaching experience, planned this book to eliminate the "buy-every-year-printed-stationery-selling" idea, and has put into three books all the copy and all the instructions necessary for a successful and healthful course in writing. The author is thoroughly convinced that the same thought of entirety should run through the entire course from the lowest grade to the high-

est, but should have a gradually increasing intensity of application as the pupil goes up the scale. It also follows that it would have a more extensive application.

The author does not have in mind the thought of establishing a new formation of letters, but his concern is the matter of a more pedagogical presentation of modern business writing as already written by the practical penmen of the country.

First of all, in the matter of presentation of this work to a class—the class method supplemented by carefully diagnosing each individual's difficulties and assisting therewith, being the only method considered by the author as worthy of consideration—the teacher should place upon the blackboard and analyze to some extent each and every copy presented to any class. To be successful in teaching this system of writing or any other it is presumed that the teacher must be able to write. It is just as absurd to think of teaching writing without preparation as it would be to attempt to teach geometry or physics without preparation. After this placing of the copy upon the board, the entire class should work in concert upon the copy thus analyzed, the teacher counting and directing sufficiently to keep all working together in a correct manner.

The book should be upon the desk of each and every pupil in order that each may see at close range and at the proper angle the copy as presented at the board. The teacher should be able to set copies for pupils when necessary to enliven their interest. Pupils like to see it really executed.

For the sake of clearness it is well now to give specific directions for procedure in the different stages of the pupils' advancement. These directions are given under three heads.

Intermediate (Third, Fourth and Fifth), Upper Grades, High School and General Practice and Ungraded Schools.

Intermediate Grades.—Let it be understood from the beginning that all proper writing from the lowest grade to the highest is done with **muscular movement**. This brings into play the large strong muscles of the shoulder which make possible ease and endurance in writing. It is worse than folly to allow the lower grades to begin their writing with finger movement. Bad habits here are as hard to break as elsewhere. The pupils of these grades should be taught proper position and movement as being most important features of the work. Of course, form is not to be overlooked, but should be the best possible to secure without sacrificing position and movement.

However, a teacher in these grades must not look too quickly for results in the matter of form, but must remember that she is, in a great measure, still laying the foundation for a great superstructure. No building, however great, is ever beautiful while the foundation is being laid and framework erected—far from it. For complete directions and all copy for these grades see the new manual prepared specifically for intermediate grades.

Upper Grades. After these pupils have devoted a recitation period or two to learning position (the general directions for position page 11—a subject requiring closest attention—apply here), they should start with movement drills such as are

shown in Plate 3, but don't fail to take a short time on position at the beginning of each writing period for several weeks, and then revert to it often thereafter. All should work in concert and practice movement by a rhythmic count, kept by the teacher. Children like concert work—singing, dancing, marching, etc.—but hate to work alone. Individual work should be done mostly with those having difficulty in keeping up with the class. But keep the class together.

Use pen and ink for all writing done in these grades and the teacher should do her utmost to have pupils use proper movement in all their writing.

For full directions as to procedure and progress see the new Course of Study and Outlines.

High School, Business College and General Practice.—Follow the work exactly as given to the end of the written plates and do not skip about nor attempt to reconstruct the plans, for everything is logically arranged and built up. Not following the exact order given will cause endless confusion. **Read the instructions**—they are the key to the whole situation and are fully as important as the copies shown in the plates. For this work, also see the new Course of Study and Outlines.

Ungraded Schools.—The teacher in an ungraded school should have her pupils seated in three sections—the primary, the intermediate and upper grades. The primary should be supplied with the primary book, the intermediate with the intermediate manual and upper grades should have a copy of this book on their desks. However, they are all in one class. Then she should try as nearly as possible to have all sections working on the same subject at any and all times. When beginning a lesson the whole school in one class would be drilled together on movement. Afterward the three sections would each receive instruction applicable to each of the different sections.

HOW TO KEEP UP INTEREST AND ENTHUSIASM IN A PENMANSHIP CLASS

A PERSONAL WORD TO TEACHERS

In this connection, I shall make no suggestions which I have not satisfactorily proved at some time during my more than twenty years of teaching and supervisory experience.

To my mind, there are four leading requisites upon which interest and enthusiasm depend — the attitude of the teacher, preparation of the teacher, mode of presentation, and incentives.

I shall first direct my attention to the attitude of the teacher. Equipment and first-class students count for little without a teacher from whom fairly radiate both enthusiasm and energy. No greater calamity can befall a student of penmanship than to be placed under the direction of a non-enthusiastic, lifeless teacher. This turn of mind on the part of the teacher is so contagious as to inoculate students with surprising rapidity. If a teacher can not arouse and maintain enthusiasm in this subject, it is *prima facie* evidence of poor preparation on the one hand, or, on the other hand, the individual has missed his calling in attempting to impart it to others.

To be enthusiastic in any subject presupposes sufficient training to cause one to feel a deep interest in the work, to be able to perform it, and, above all, to delight in it. If you can't write, it is your duty to learn to write as soon as possible. The teacher should also keep up life by being alive. Life begets life. No student acts readily and spontaneously under the leadership of one with slow, reserved tactics. Personally, I try to be all about the room to see what is going on, and try to show my interest in the work of each individual student, although all the class is working on the same subject at the same time.

Further I am thoroughly convinced concerning the advisability of creating a pleasantry about the classroom. This, first of all, destroys any feeling of monotony and a long

"grind." To this end I have a goodly store of applicable stories and jokes which, without stopping the work, I tell at times when occasion offers. These serve both to illustrate the work in hand and to produce good humor in the class. This procedure is a further great aid in that it helps to make writing automatic. This is a strong feature to keep in mind while teaching writing. We must teach the students to write a good hand without thinking intently upon the details of the writing. The mind should be free for proper thinking while the muscles perform the writing quite automatically.

Although I consider enthusiasm and preparation on the part of the teacher of primary importance, they are only the first considerations. A teacher might be brimful and boiling over with enthusiasm, and yet be a miserable failure in teaching penmanship. His presentation of work is second only to his enthusiasm and preparation. The teacher, if he would succeed, must plan his work, be systematic, resourceful, and ever on the alert to see the needs of the individual students.

I will tell you how I begin and conduct a penmanship class. On the first morning of school (or any morning when students enter), I take from each student a dated specimen of writing (a motley collection), which is placed under index, making it easily accessible for comparison at any time. After this preliminary, work begins in earnest, and in this beginning lies a great element of one's success. I believe in being very pleasant in manner, yet firm in all demands. I exact as nearly as possible, absolute compliance with all instructions to the minutest detail. I will neither tolerate nor accept anything but the best of which a student is capable. All through my work, I make students feel that a request means *must*, and that I will strenuously insist upon absolute compliance with all requirements. This phase, however.

soon takes care of itself, for when a student continues even for a short time to put his best effort into most anything, even though distasteful at first, a liking for it is created. I require something definite, insist upon it, and nine cases out of ten, I get it. This mode of procedure, in itself, soon begins to tell in both the students' attitude toward the work and the results accomplished.

There is, however, a very critical situation lurking just here that may, if overlooked, prove the Waterloo of the student of penmanship. The majority of students who come to us are, in the penmanship world, mere infants, so to speak, to whom the work must not be given so rapidly as to be discouraging, nor yet so slowly as to be tiresome and monotonous. Personally, I go quite slowly for a time, but I change my copy many times during the same recitation. This manual is arranged most admirably for this procedure. I go over a number of things each day, always beginning with oval work and exercises leading up to some particular letter. I review, in a great measure, the work of the previous days, and then add just a little new — what can be assimilated. My motto in this particular for each day is, "**Much of the Old, little of the New.**" I usually take about six months in the upper grades and about four months in high school to cover the capitals, small letters and figures systematically intermingled and put into practice in both words and sentences such as you will find in the plates of this book. That takes us over to Word Practice in this book. More confidence is inspired, and more enthusiasm aroused over making one letter well than over half doing the whole alphabet. But don't stay too long in a place. Another point here is to sound a warning note against the habit of some teachers who destroy any possibility of enthusiasm by starting out with presenting for some days, or even weeks, in upper grades nothing but movement exercises, which to them are little more than nonsensical hieroglyphics. In fact, movement exercises, we must remember, are only a means to an end and are worth

while only when they function in letter forms. Students want to see a reason for all these things, which need no explanation when a letter is systematically evolved from the exercises. Be systematic, and don't drown students in a sea of confusion. Following the lessons as laid out in this book will insure systematic treatment of the work. Enthusiasm will be the result. See also the new course of study and outlines which give the work in much detail.

The fourth requisite now demands our attention — that of incentives. Let the teacher be ever so enthusiastic, ever so well prepared, and his mode of presentation perfect, there is a sad lack if he overlooks some tangible or visible incentives. In the following I shall enumerate and discuss a number of things I have used with most satisfactory results:

In this day and age when the burning question put by the majority of people is, **Will it pay?** we are compelled to meet students on this ground, and make a forceful appeal to them from the standpoint of utility and worth. I tell them how urgent the demand for good business writers is in every line of business activity and elsewhere; what a strong recommendation a good hand carries with it, and that their success as business employees especially is largely dependent (as indeed it is) upon their ability to write a good, clear business hand. Money talks and students must see this in penmanship if their enthusiasm is to be permanent.

Along with the idea of utility and worth, I begin to stimulate a desire to excel by creating, if possible, a general sentiment and desire on the part of the present class to excel any record made by previous classes, as well as to surpass other schools. I eulogize the class of the year before and then begin to spur them on to surpass it, indicating a disappointment in case they should fail in my expectations. I talk big things, I work for big things, and have never failed to get them. The world delights in success and in doing big things even though hard to accomplish. Students are no exception to this rule.

I find further that students are greatly encouraged and spurred on to more enthusiastic effort through the display of their work about the room, through public approbation for any extra effort put forth by any student, and by keeping a systematic file of monthly specimens by which comparison of former and present work may be made. Undisputed progress shown to a student engenders enthusiasm as few things can do. I, many times, send a monthly specimen to the home of each student and advise that it be preserved for comparison. This, I have found to be a satisfactory expedient in my work. Taking a student's every-day writing of compositions or notebooks into account in his grade for penmanship is a very effective way to spur him on to put his penmanship training into practice — the most important feature.

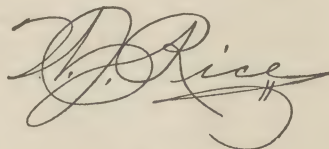
Although I would not think of conducting penmanship classes without the incentives named above, there is yet one thing more — something definite for which to work — a certificate, award, or diploma to be given upon the attainment of a certain standard of work. This is so far ahead of a prize offered that there is no comparison. This is a free-for-all in which each student who puts forth honest effort has a chance to win. It also keeps down jealousy and strife. For many reasons, I have found it highly advantageous to have my students work for an award issued by the author of the writing system followed, and at the same time this relieves the teacher of any responsibility

of judging work. This avoids any accusation of partiality. This award, I consider the climax of all incentives and the panacea for many ills in teaching penmanship. Where the work is conducted properly, the winning of the award becomes the talk of the class and all are eager to reach this goal. It also makes a fine basis for a competitive proposition among the various schools of the country as to what school can make the best showing considering the number of students taught.

I would no more think of conducting a class in penmanship without this award idea, than I would attempt to run a boat without a propeller. I believe this the grandest innovation in modern teaching to create and sustain enthusiasm and promote friendly rivalry in a penmanship class. For particulars of this plan see pages 56 and 57 of this manual. Also see page 19 of the Course of Study.

For more extended discussions on ways and means in connection with a detailed course of study and outlines covering the entire year's work, teachers should secure this new publication through my office. It is sent postpaid for 20 cents.

With a sincere hope that every teacher who may have to do with the teaching of this work will carefully read and re-read this personal word, and will follow the outlines given in the Course of Study, I close this somewhat lengthy discussion.

A handwritten signature in dark ink, appearing to read "W. B. Rice". The signature is fluid and cursive, with a large, sweeping "R" and a long, horizontal flourish extending to the right.

SUPPLIES

Proper supplies are among the most essential of all things connected with this subject.

Textbook.—Each and every pupil of all grades should be supplied with a writing text even more than in other subjects, for the element of visualization plays such an important part in writing.

Penholder.—Use a good wooden, cork or rubber tipped penholder of comfortable size. Never use a metal or other holder that requires gripping.

Pen.—Use a medium stiff coarse pen and keep it clean. The Rice System Pen No. 1 is a most satisfactory type for all grades, high schools and business colleges. Never try to use a new pen until all the oil is off and the ink does not stand about in drops. A good way to remove the oil is to dampen the pen and then rub it with blackboard crayon or a blackboard eraser that has chalk dust in it. Don't use fountain pens—they are usually topheavy and poor excuses for practice work.

Ink.—Use a good quality of free flowing black or blue-black writing fluid. Keep your ink clean.

Paper.—Use a good white ruled paper of the foolscap style, cut into single sheets. Try to secure a paper that is ruled up well to the top of the page. A good size for the paper is $8\frac{1}{2}$ by 11 inches. The cut sheets may be obtained at most large stationers or may be prepared by the writer. For small children these single sheets should be cut in half. This length suits the small desk better. The Rice System Practice Papers meet the needs of all perfectly. Whenever a page is mentioned in this manual, it means one side of a sheet.

Blotter.—In class work the teacher should **never** allow pupils to use blotters except in emergency. A blotter makes it easy for a pupil to be sloppy and yet conceal it. The writing should be so light and neatly done as not to need a blotter.

COUNTING

By counting is meant the calling of numbers or tapping upon the desk, or both, by the teacher to keep up an even rhythmic swing of the pupil's arm in writing. It serves about the same purpose as counting does in music. Proper counting requires a count for every down-stroke or distinct effort forward. The teacher should never attempt to count continuously for a whole class period, but whenever a new exercise is taken up, should give the class the proper start on the work by keeping count for a short time and then letting the pupils keep the count silently for themselves. They should be encouraged to think the count as they write. The

teacher may, however, break in occasionally to keep them straight, and it is well many times to have the entire class count aloud with the teacher. Of course, much more counting and marking time is necessary with a beginning class than after it has been going for some time.

There are some who advocate the use of the phonograph or other musical instrument's being played to keep the count, but the author feels that this is entirely unnecessary, and in fact, it has never been found to be of any real lasting value, to a class in penmanship. Get a live teacher instead.

POSITION

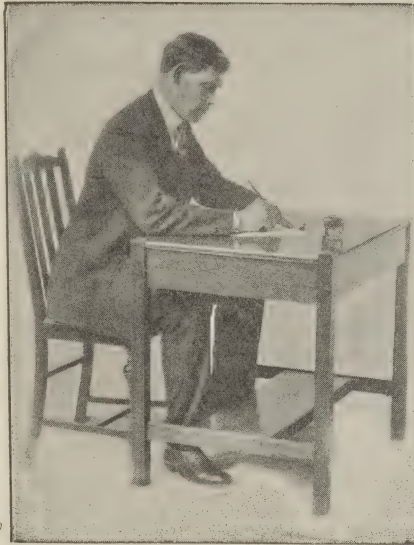


Fig. 1

But one position is considered—the straight front. For this the student should sit squarely facing the desk, leaning slightly forward from the hips, ever keeping the back straight and the head up. See Fig. 1 to get the full meaning of this statement and many that follow. Let the body relax and be at ease. The feet should be kept flat on the floor and some distance apart—about a foot is a very good distance for upper grades and adults.

The arms are both to be placed upon the desk so that only about an inch of each elbow protrudes over the edge of the desk. See diagram in Fig. 2. The left hand should

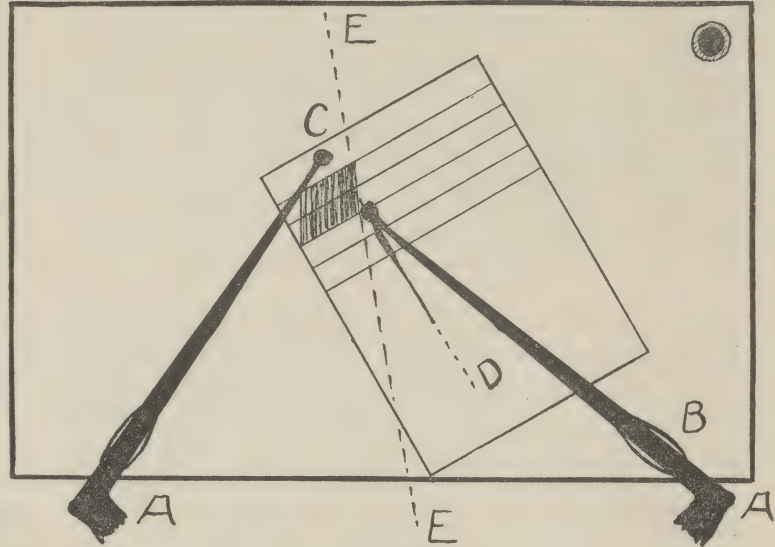


Fig. 2.

- AA—The elbows off the edge of the desk.
- B—The muscle upon which the right arm rests.
- C—The position of left hand.
- D—Direction penholder points.
- EE—The line of vision of the writer looking over the point of writing.

be kept about flat on the paper and a little ahead of the right; it should meet the paper at about a right angle, the

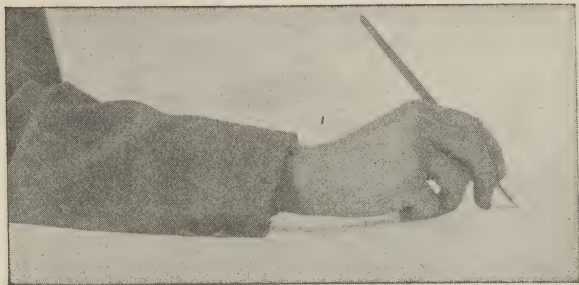


Fig. 3.

The paper should be so placed that the center of the body (note Fig. 2 again), the lower left hand corner, and the upper right hand corner will be in practically a straight line ahead of the writer. During the writing of a line the paper should be moved to the left at least twice in order to keep the same relative position of the arm without moving the elbow, which should remain stationary. **Always keep two or three sheets of paper—no more—under the one being written upon.** Never have a whole pad or tablet of paper upon the desk under the hand. Then as you write down the page slip this one upward leaving the others always in place so the hand will never be left sliding on the naked desk. It makes a poor gliding surface.

The head should be held up so that the eyes will be from ten to fifteen inches—depending upon the height of the student—from the point of writing. Insist upon this because the vision is vitally concerned here—have no “nose writing.” See Fig. 1.

Don't allow the body to come in contact with the desk.

weight of the body's leaning forward is to be supported solely upon the left arm, leaving the right entirely free.



Fig. 4.

Allow two or three inches between. This allows freedom of movement and prevents chest depression so detrimental to the student's health. Try to adjust pupils to desks suited to individual heights.

The right forearm should be so placed that it rests upon the large muscle below the elbow. Dress the forearm loosely and remove any bracelet or other encumbrance. The only other points of contact for the right arm are the backs of the nails of the third and fourth fingers, on which the hand slides. See Fig. 3. These fingers should be drawn up slightly in a natural position under the hand. **The wrist and side of the hand must be free.** For upper grades and adults the wrist should be high enough above the paper that an ordinary pencil might be passed beneath without interfering with the writing. See that all movement comes from the large muscles of the shoulder.

In the lower grades you should endeavor to have left-handed pupils change to the right hand. This should also be done in the upper grades where the habit is not too much staid and fixed, but do not spend too much time attempting

to make the change. It seems well established that some persons are constitutionally left-handed and such should be allowed to write with the left hand.

However, in case a pupil is allowed to write with the left hand, have him maintain a position similar to others and let his left arm assume a writing position upon the paper no different from others using the right arm, except that it is changed to the left side and the paper points toward the upper right hand corner instead of toward the upper left hand corner of the desk.

The penholder should be held in such a way that it will cross the middle finger at the root of the nail—this finger being bent slightly downward at the last joint. The forefinger is placed upon the top of the holder extending down about even with the end of the holder and tightly against

the middle finger, allowing no space between them. It is allowed to bend somewhat at the second joint so that it will not be rigid. The thumb is bent considerably and the end of the thumb meets the holder just opposite the first joint of the forefinger. Do not grip the holder. Hold it loosely, yet firmly. The holder should cross the hand at or a little forward of the knuckle and should point somewhere between the right shoulder and the right elbow, but higher than the shoulder—much depending upon the height of the student. The wrist should not be perfectly flat but in an easy position, which takes care of itself when the above directions are followed. Study Fig. 4 most carefully. Comply absolutely with the above directions, as success is practically impossible without mastering the proper position in all its details. Refer to these directions often.

GETTING POSITION

(To the teacher or self-practicing student.)

To arrive at a good position the following directions may be followed with profit.

The teacher before the class, after having each of the pupils open the manual to page 12 and place three sheets of paper upon the desk in the position as directed above, will say: "All sit up. Put your feet flat on the floor and apart, the heels close to your chair posts (if chairs are used). Now lay your penholder which is fitted with a pen having the oil already removed, and which has been dipped in ink, upon the top of the desk where it can be reached with the left hand. Now drop both hands at the side and relax for an instant. Next raise both arms right upward above the desk, hold the hands limply and shake them for an instant. Next let the hands, wide open, with fingers against each other, meet so that the ends of the thumbs extended will come together and the sides of the forefingers near the end will also meet. Now let both hands in this position down upon

the paper, the right arm almost paralleling the side of the paper and the left hand at the top almost paralleling the upper end of the paper. Both arms are now on the desk up to within about one inch of each elbow.

"Leaving the left hand in place now close the fist of the right hand tightly, letting the thumb pass outside of and beneath the fingers helping to clinch the fist perfectly tight. Now roll the right arm, letting the side of the thumb describe an oval upon the paper. Remove the left hand for a moment while the right arm is rolling to my tapping and count 1, 2—1, 2, etc., and feel the action of the muscles just in front of the right shoulder. These are your writing muscles—your writing motor or engine. Now place the left hand again where it should be and open and close your right fist a few times, noting the action of the right forearm as you do it. This is the round muscle of which you should be conscious as the one upon which your arm must roll. Never turn your arm outward over on the side because then your writing

machine is as powerless as an auto on its side. Now with your fist closed again roll the arm. Be sure that that part of the arm just below the elbow does not slide about, but have the sleeve or the skin of the arm remain stationary.

"Next open the first and second fingers, letting them drop against the end of the thumb and slightly curve over the end of the thumb, while the third and fourth remain clinched. After rolling the arm for just a moment, allow the backs of the third and fourth finger nails to drop down against the paper. Roll again. Now leaving your right hand in place, pick up the penholder with the left and place it against the middle finger letting it cross near the root of

the nail. Let the forefinger down on top of the holder, allowing the end of the finger to go down almost to the end of the holder. Let the end of the thumb meet the holder just opposite the lower joint of the forefinger. The holder crosses the hand a little forward of the joint where the forefinger joins the hand and it points somewhere *between* the right shoulder and the right elbow. No space should be left between the holder and the forefinger. Now study Figures 3 and 4 on page 12. Now if you have kept all these positions as given, you are ready to begin practice on the direct condensed oval as given in the first exercise of Plate 3."

GRADING AND FILING

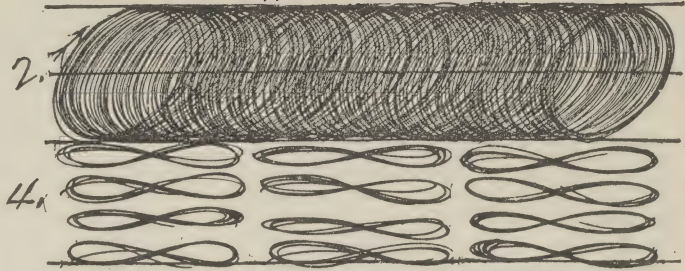
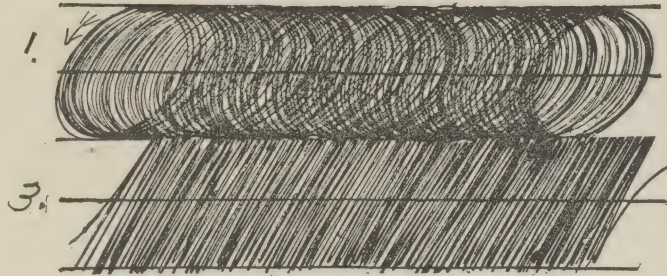
The question of grading and filing student work in penmanship often vexes the teacher. In grading this work in either lower or higher grades the teacher should, for all classes, base grading largely upon movement and position. This is especially true with beginners. However, the formation of good, legible, smooth, flowing penmanship is the ultimate aim and must be carefully sought for, especially in upper grades. It will naturally result if given the proper presentation. Much grading may be done while conducting the class. It is not necessary to take up papers for special criticism more than once a week.

Then each six weeks in upper grades and high school the office work called for in the Course of Study should be prepared and a careful grading done by using the Rice System Writing Scale and Grading Chart. Full instructions for use are given on the chart, and this chart should be in all upper grade classrooms.

To preserve in a file more than one page of writing monthly from each student is an unwarranted waste of time and filing space. In fact the Office Work copies are sufficient. The ordinary letter file may be satisfactorily utilized for keeping a separate set of papers for each student. Place in this the first specimens taken and then to these each six weeks, clip the new specimens as taken up. It is well also each six weeks to pass the complete file of each student back to him for inspection and comparison. At the end of each year make up a permanent file and place in a post binder. For this take only the first and last specimens of each student and file these two together in each case. One binder will last several years.

For a very extensive and detailed description for filing and exhibiting work, see the complete Course of Study.

PLATE 1



READ EVERY EXPLANATION

This plate is introduced at this point, not for practice purposes, but to show the four "corner stones" upon which is built the entire superstructure of penmanship. All letters are produced by modifying some one of these primary movements or by combining modifications of two or more of them. In this entire work exercise numbers in the explanation will correspond to like numbers shown in the plates.

Ex. 1.—This is the **Condensed Direct Oval**. Note the direction of the arrow. Note also the direction of the longest diameter of the oval.

Ex. 2.—Here is shown the **Condensed Reverse Oval**. Notice the arrow for this oval.

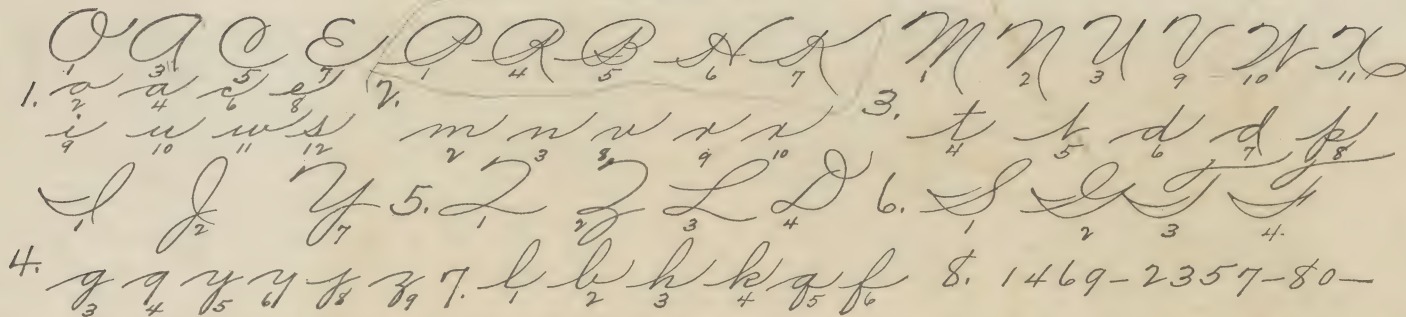
Ex. 3.—Here is shown the **Straight Line** or push and pull exercise. This is a most important exercise in that it determines the slant of the whole system of writing. To make this do not change the direction of the paper from that in oval work. Make a line on the up-stroke as well as

on the down-stroke. Make sharp points at both top and bottom and the motion used in making it is the same as that used in doing work with a hand saw.

Ex. 4.—In this exercise is shown the **Gliding Movement** exercise which enters directly into the construction of a number of letters. Learn thoroughly the meanings of all the terms used here because they will be used many times in the course of these lessons.

It has not been the plan of the author, as has been the case with some writers on penmanship, to give a great variety of movement exercises that do not have any direct bearing upon the work in hand. There are given, for the most part, only those movement exercises that have a direct application, for any and all exercises are only a means to an end and therefore should not be produced simply as a "fine art." For a variety of exercises that may be used at times for diversion, see Plate 30.

PLATE 2



Neither is this plate intended for direct practice work, but it gives in condensed form a full outline of the order of the development of the alphabet. By observation you will see that all the letters, both capital and small, appear here together with the figures. It is obvious that they do not appear in the usual order, but are grouped entirely with reference to their similarity as regards the major movements required to produce them. The author has also been exceedingly careful to arrange the letters in the groups as well as the groups themselves, in the order of increasing difficulty. This plate may be used to good advantage when reviewing capitals.

The general plan of development is to go from movement drills to letters, from letters to words, from words to sentences, and to make use of all these just as rapidly as possible.

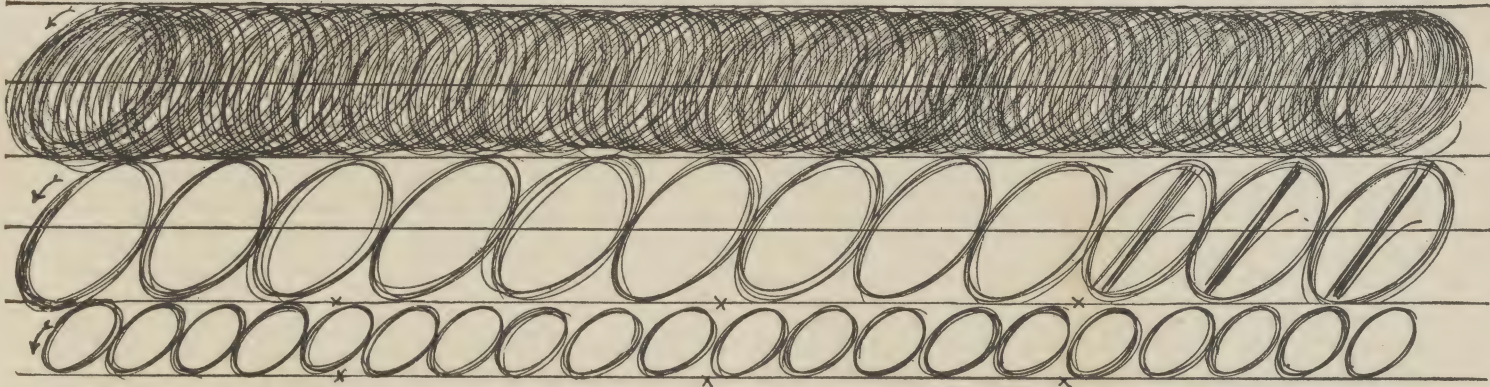
The large numerals in this plate indicate the eight groups into which the letters and figures are divided. The small figures show the order in which the letters are taken up for development in each group. You will notice Group 1

is based primarily upon the direct oval and is composed of twelve letters. The letters of the group are taken up and developed later in this order — O, o, A, a, C, c, E, e, i, u, w, s. In a similar manner you will be able to follow through the order in each group. The development and detail of all this will be brought out fully in the lessons that follow.

Before taking up the practice on Plate 3 each student should write a dated specimen of the best writing of which he is capable and sign his name to it. A very good way to do this is to write something like this:

The address, Date
A line of my best business penmanship.
Student's Name.

It is well to have this written, dating and signing each one, five or six times in succession on the same page, but leaving one wholly blank line between all copies. Now put these on file. In upper grades and high schools use the material on the Grading Chart for an original specimen instead of the lines suggested above.



MOVEMENT AND POSITION ARE MORE IMPORTANT NOW THAN FORM

(From now on the explanations for the most part will be directed to students as a talk on the work, just as though the author were addressing them in person but in the classroom of another teacher.) Unless you have already done so, go back now and read the first 14 pages—it will save time and worry.

Now you have written your specimen of writing and have turned it over to your teacher. (The self-practicing student will take care of all such himself.) You are now ready to learn to write in a correct manner with arm or muscular movement. Now get at least three sheets of paper upon your desk and place them according to the directions given previously and study very carefully the diagram in Fig. 2, page

11 and also Fig. 3 and 4, page 12. Get your position exactly as directed in "Getting Position" on pages 13 and 14. Now you will place a little cross mark near the center of the third ruled line on your paper. Make two others on either side of this one about half way to either edge. For all your movement drills for some time to come, mark off your lines into fourths as here directed. These furnish you a guide by which to work. You do not necessarily need to break the oval into four parts, although it may be done. Now you are ready to make the direct condensed oval. Your teacher will now say "Ready," and you will motion your pen momentarily above the paper. Then she will say "Go" and you will begin at once to make the oval. Don't allow thumb or

fingers to move. Your teacher will keep time for you by any or all of the following counts: 1, 2; 1, 2; down, around, around, around; make it lighter, make it lighter; keep it going, keep it going; everybody busy, busy, busy. These directions are given simultaneously with a tapping upon a desk with a solid-ended pencil or other object. Make it with arm movement, however awkward you may be. Do not allow the sleeve to glide on the desk but let the forearm run in and out of the sleeve. The sleeve and skin of the arm just below the elbow remain just as stationary as though pasted to the desk. The good of this kind of counting is that it gives the definite directions while the beat produces a rhythmic movement. Every beat calls for a down-stroke or definite effort on the part of the writer. You must get in the habit of rhythmic writing. Time is just as necessary here as in music. You should make this exercise two spaces high and make about 150 rounds per minute. Make about 150 rounds in each one of the four spaces marked off and make them so lightly that your pen does not pick up any paper. After you have reached the first little cross mark move your paper to the left about two inches. At the second and third marks do likewise. It should take about four minutes to make the first oval as shown in Plate 3.

After you have made two or three lines of the first exercise, begin with the second. Be sure to mark off your line into four parts as directed above. Make this direct retracing oval two spaces high with twelve on a line. Retrace six times each. They neither lap nor stand apart, but have three to each fourth of a line. The count is 1-2-3-4-5-6 for each oval. Keep the hand rolling while moving on from one to the next. You will note that some of the last ovals have a straight line exercise within. Do not practice the straight line now, but you will do so for Plate 5.

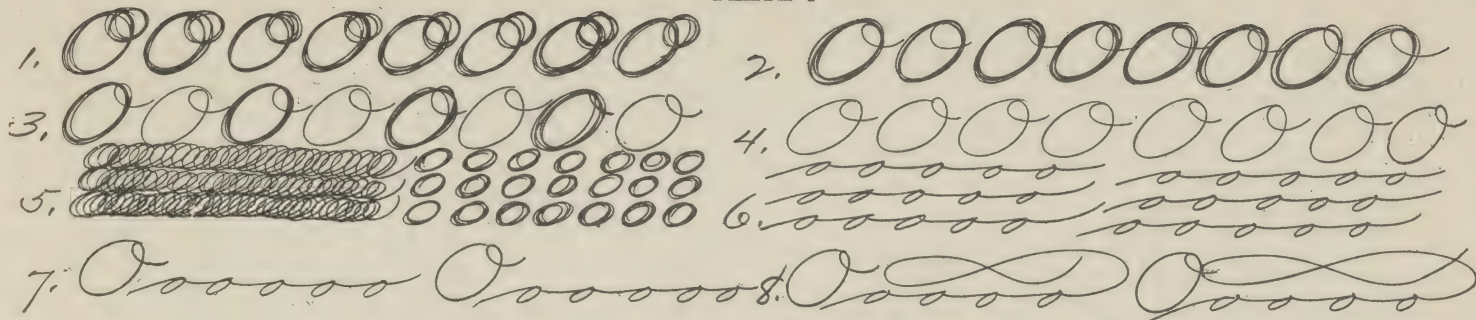
Next take up the same oval one space high and follow the same count only faster. Put twenty on a line — this gives proper width to them.

Your teacher may at this point, if thought necessary, give you a short drill in figures using as models the figures shown in Plate 32. This is entirely optional, however, but may work to advantage where pupils are taking up bookkeeping.

PRELIMINARY TO PLATE 4

Now you are ready to begin the first direct work upon the alphabet. Get in position — the body, feet, arms, pen, head, paper, etc., should be in position as directed before. Review all of Plate 3, making one line of each kind of oval as a "tuning up" exercise. Never begin any practice period without some movement work. If you have one-half hour or less to practice you should not attempt to cover more than the first four exercises of this plate practiced in the order they are numbered. A good review of previous work and one new letter added daily is usually enough for the ordinary student. Lower grades can not progress nearly so rapidly as this. Your teacher should give liberally of review work in the combinations given in the plates, and, if time permits, should give other combinations, always taking care not to give letters as yet undeveloped in class. Although in many cases only a portion of a line is given to an exercise, you are supposed to make many full lines of each exercise or distinct portion thereof, ever keeping the same spacing and proportions as are shown in the various plates.

You will notice that your work on the alphabet begins with a capital letter. This is the natural way because it is much easier to perform the larger movement at first and afterward to reduce the size for small letters of somewhat similar shapes.



Ex. 1.— Give the arm a good easy rolling movement and make this exercise not quite a space high. Retrace the large portion six times on the same count as given before and without breaking the stroke make the small oval at the top, retracing it six times, but the count is somewhat faster as the distance around is shorter. Make about two lines of this exercise with from sixteen to eighteen on a line.

Ex. 2.— This exercise is the same as the one before except that a stroke is thrown outward and upward instead of being retraced. Make this on the count of 1, 2, 3, 4, 5, 6, finish.

Ex. 3.— Here you alternately make the capital O and the retracer given before. So you simply lead out of the movements right into the letter as you will do in the development of each and every letter.

Ex. 4.— Now make the O at the rate of from sixty to seventy per minute on the counts of 1, 2; make 'em light, round 'em out, etc. Note that the letter is three-fourths of one space high as is every capital letter. Heights are rela-

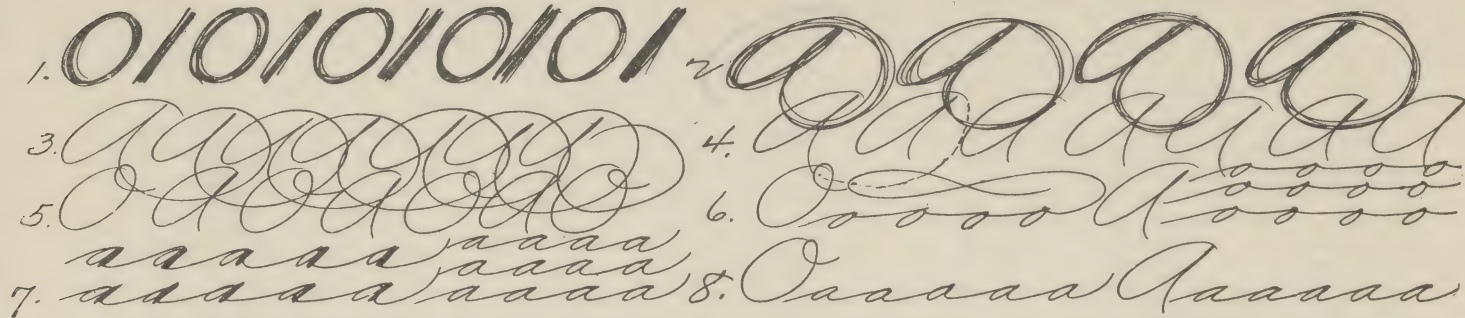
tive only to the space wherein letters may be written. Be sure that the letter is about two-thirds as wide as high, curving equally to the left and right, and that the last stroke swings outward and upward, raising the pen while in motion so that no clubby end is made. See that the letter closes or almost closes at the top. Make neat light lines.

Ex. 5.— This exercise is almost self-explanatory, only that you want to note that there are three lines of work in the space. This is to compel small writing in upper grades which is the only kind commercially valuable.

Ex. 6.— In making the small o in this exercise you want to be sure to close the top as shown. Make three lines to the space, and make four groups to a line with five letters in a group. Always let the last stroke swing outward and upward. Swing slightly downward between letters for the sake of freedom.

Ex. 7.— Now combine the two letters as shown.

Ex. 8.— This is just a little additional stroke to help break up finger movement and compel arm movement.



Don't forget your proper position. Now practice all of Plate 3 as a "tuning up" exercise. Also take Ex. 3 in Plate 1 for some practice in this connection and review Plate 4.

Ex. 1.—On the count of 1, 2, 3, 4, 5, 6, for each, make alternately the oval and straight line exercises one space high as shown in the plate.

Ex. 2.—Here take up an exercise retracing the A. You should not expect to make it perfect at first, but it will help you to lay a good foundation for the A. Make it on the count 1, 2; 1, 2, until you have gone completely around about six times each. Make your stroke light and be sure to make the middle stroke go up and touch at the top.

Ex. 3.—In this exercise you have the best exercise possible to get the proper swing for making the disconnected A's. This exercise is not very difficult. Therefore, practice it well, always making a slight pause at the top.

Ex. 4.—Here, you note when making the letters separately, the dotted line shows the direction of the movement of the pen to be the same as in the previous exercise. See that the letter closes, or almost closes, at the top. Make

from sixty to seventy per minute on the count 1, 2, etc., with a slight pause at top of upward stroke. Finish each with a graceful down and outward motion extending a little below the line. Don't turn them upward.

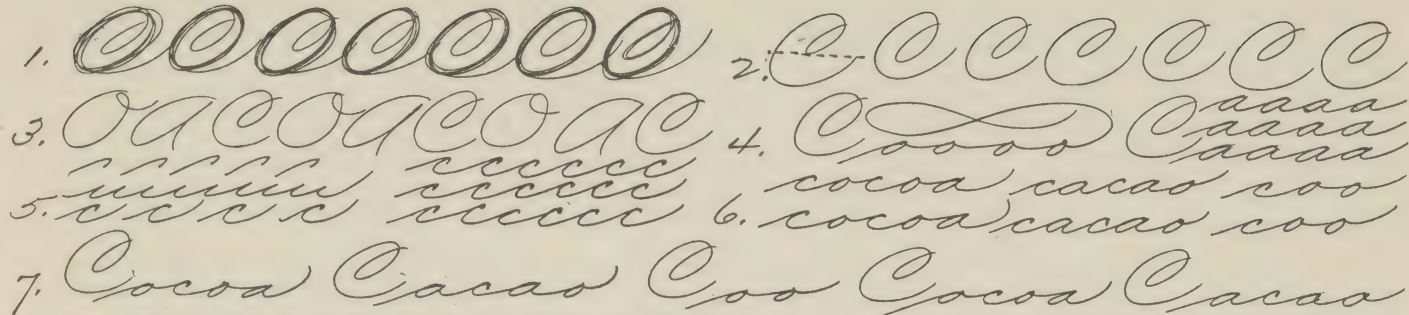
Ex. 5.—This brings in a great feature of the work—a constant review. Make these letters alternately and rapidly. O finishes in an upward direction; A downward.

Ex. 6.—Make two or three lines of each portion of this exercise, making four sets to a line. Use care to make your capitals three-fourths of a space high and these small letters not more than one-fourth of a space high. In making the second portion go clear across the page with a single line first; then go back for the second, likewise the third.

Ex. 7.—The only difference between o and a is in the straight down stroke on the right. To emphasize this retrace four or five times the right side of a. Then take up the second portion of the exercise on a rapid count of 1, 2; with three lines to a space and four groups to a line. The last stroke in each group swings outward and upward.

Ex. 8.—This is a review, but practice it well.

PLATE 6



Now are you in a good position with a clean pen that does not scratch? Have you three or more sheets of paper upon your desk? Have you quit using finger movement?

Review Plate 3 as a starter and also review O and A.

Ex. 1.—This exercise begins with quite a large flat loop which is followed by retracing six times around it, finishing in an upward direction. The count is 1, 2; 1, 2, 3, 4, 5, 6, finish. Make them rapidly, with about sixteen to a line. Do not allow the arm to stop rolling between the exercises.

Ex. 2.—Here you take up the C. Notice that the long flat loop to begin the letter does not begin at the top but is over in the side somewhat down from the top. It extends at least two-thirds of the distance to the bottom. The letter is well rounded and finishes at least half the height of the letter. Make the letter on the count of 1-2, etc. Make from sixty to sixty-five per minute.

Ex. 3.—Here is the ever-recurring review again. Swing these letters lively and don't fail to make them as nearly as possible like they should be. It is just as well to make lines of each separately if desired. Watch the spacing.

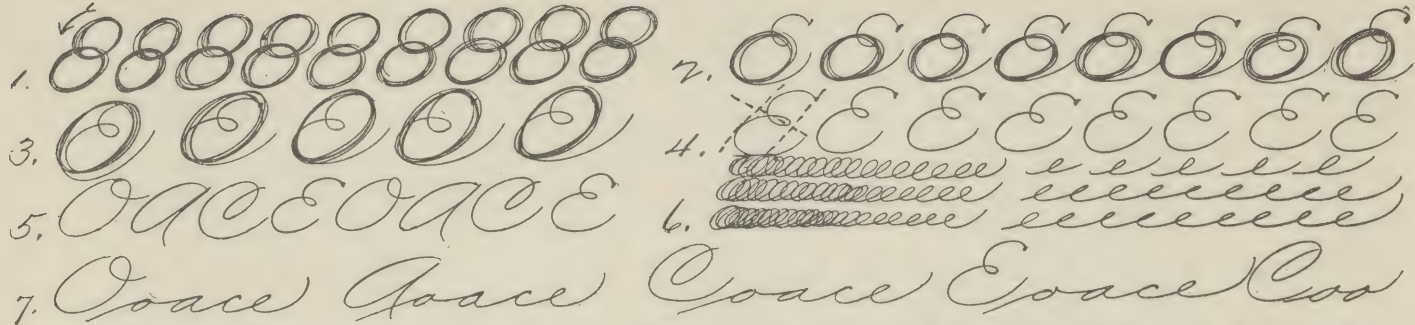
Ex. 4.—This exercise reviews some former work but puts it in connection with the C of this lesson.

Ex. 5.—In taking up the small c notice it has first an over stroke, a short straight downward stroke, and then an under stroke. Make three lines of the letter in a space in order to get a small size to the letter.

Ex. 6.—Here, for the first time, words are introduced. Make two lines in a space, make them rapidly, and be careful to maintain the forms of the different small letters according to previous directions. Some counting may be done with words, but do not overdo it. Rather start the class on this by spelling out the words and then check all to see that they do an equal amount of work.

Ex. 7.—No new letters are introduced here, but you put in practice most of the letters already developed. Devote a considerable space to this exercise, ever keeping the capitals three times the height of the small letters.

PLATE 7



Don't forget to "tune up" on Plate 3 and Ex. 3, Plate 1.

Ex. 1.—In this exercise make two ovals as shown in the same space retracing each six times on a rapid count of 1, 2, 3, 4, 5, 6.

Ex. 2.—This exercise omits the retrace above and begins a curved stroke with a dot made by striking the pen lightly against the paper, followed by the curve and loop which joins on to the lower retrace and finish stroke. The count is 1, 2; 1, 2, 3, 4, 5, 6, finish, for each exercise.

Ex. 3.—Make as in Ex. 2, except do not retrace either but instead throw an oval around both on this count 1, 2; 1, 2, 3, 4, 5, 6, finish.

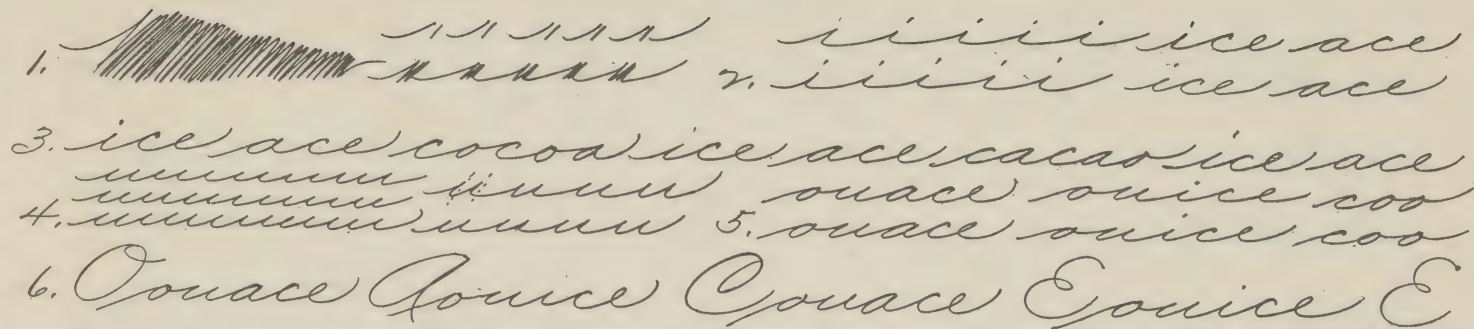
Ex. 4.—To make this letter: at first place the point of the pen against the paper and then swing twice to the left. After a few letters strike the paper about three-fourths of a space high and hold it there momentarily and off this give two deep swings to the left as nearly alike as possible, finishing with an outward and upward swing. The count may be 1, 2, 3, — or it may be varied, as dot, two, three; make an E;

don't you see. Make about forty per minute. Note the analysis shown by the dotted lines. Make it deep.

Ex. 5.—This is another review—the real basis of real progress. Try to get all the letters as nearly even in height—three-fourths of a space—as you well can. Absolute accuracy, however, is not required. From now on the Review as such will not appear in the plates but you are supposed to follow up the work in this line as already shown.

Ex. 6.—To begin small e start out with the first exercise in the second line of Plate 30. Then make the small condensed direct ovals as shown in this plate. Make them of such size in upper grades that three lines may be placed in a space. Then make e, taking great care to make the lines cross down very close to the base line, curve very strongly the up-stroke but make the down-stroke on a slant almost straight. Note copy carefully.

Ex. 7.—Here is introduced a good review of the eight letters thus far practiced. Try to get a good flowing copy of it. Make at least a page of it. You will have made good progress if you reach this point in three weeks.



Are you in position? See that the sleeve does not slide and that there is no bending of fingers or thumb. "Tune up" as usual on Plate 3 and Ex. 3 of Plate 1. Then review each of the four small letters already developed by making three lines of each in a space according to the model shown in Ex. 6 of Plate 4.

Ex. 1.—Begin this exercise of straight line work one space high, pushing and pulling the arm straight in and out the sleeve, like one would use a saw. Gradually diminish the height as you move to the right. Now take the next exercise by beginning on the line swinging to the right and upward about one-fourth space and follow each by a disjoined straight down-stroke. The count is 1, 2; 1, 2. Next do as before except all strokes are joined and each down stroke is retraced to emphasize this feature which is so necessary. Watch the copy.

Ex. 2.—Now make the small *i* on the count 1, 2, so spaced that four groups with five in each group will reach across the page. Slightly retrace the tip of each *i*. Be sure

to dot all *i*'s at the end of each group on the count dot, dot, dot, dot, dot. Make the letters one-fourth space high with two lines in a space. Make about fifty letters per minute. Practice the small words given. Down strokes must be straight and parallel.

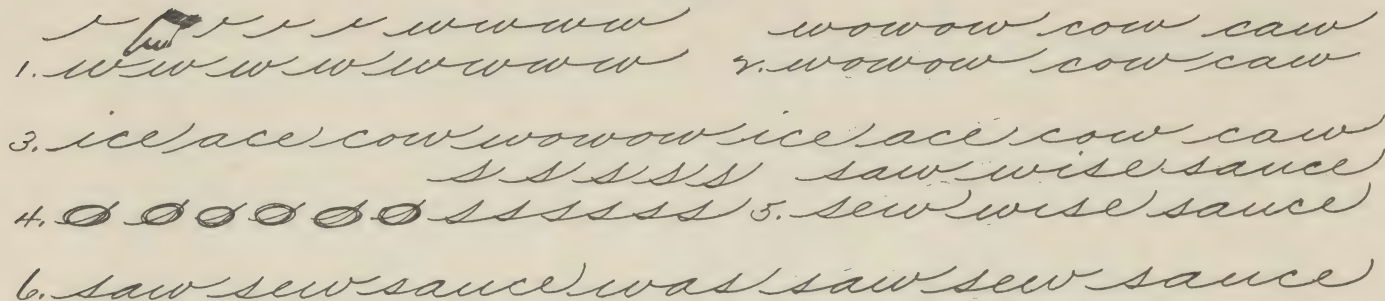
Ex. 3.—Practice these words with plenty of movement and swing. Let the last stroke always swing outward and upward. Make just as many words to a line as are shown.

Ex. 4.—Make this exercise with a quick movement on the count of 1, 1, 1, 1, make three lines in a space. Make the small *u* as shown about one-fourth space high on the count of 1, 2; 1, 2. See that the letter is narrow, the two sides parallel and straight with a long bent swing between. Make four groups of five each to a line.

Ex. 5.—This exercise simply brings in a review in combinations of all small letters practiced to date.

Ex. 6.—It is well here to practice a line or so of each capital before taking up this complete review of capital and small letters in combination. Review is our slogan.

PLATE 9



Are you in position? Go over "Getting Position" again as directed on page 13. "Tune up" with the same movements as directed in Plate 8. Review well the capitals and small letters already practiced, and especially do this with i and u before beginning this plate. Make them two lines in a space.

Ex. 1.—The distinguishing feature of the small w is the retraced portion at the right. To emphasize this, practice the stroke shown first in this plate. Afterward make the w singly, one-fourth space high, watching the retrace. Next make the w in groups as shown on the count of 1, 2, 3, and about 60 per minute. Note carefully the swing downward between the letters. This adds both ease and speed and the letter still retains full legibility.

Ex. 2.—Practice these combinations and words which you should write rapidly and lightly with two or three lines in a space. Keep your writing small, otherwise it is worthless in a commercial sense.

Ex. 3.—Write this line just as shown, while you sit in a good position. It would be well in the upper grades to put two lines in a space. Watch the retrace in w.

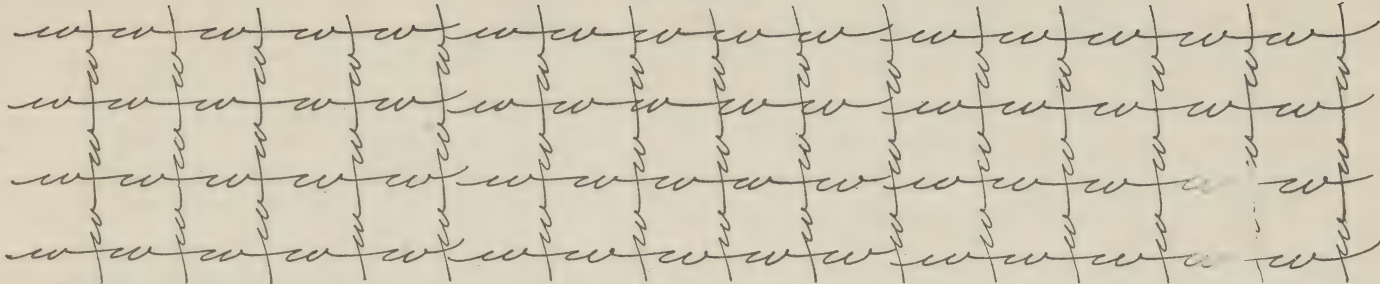
Ex. 4.—Start this exercise at the line just like a w and on reaching the top make a sharp point and go round retracing in the reverse direction as shown by the arrow. This letter is somewhat difficult. Note the form of the letter. First make it singly, then in groups. The count is 1, 2. Make about 75 per minute in groups of five each.

Ex. 5.—This is simply practicing the letter, as usual, into words. Practice with two lines in a space.

Ex. 6.—This line should form the copy for a whole page and special care should be used as regards the w and s. Watch your copy and write small and lightly.

Review.—This ends the first group of twelve letters. Before going ahead review any and all of the work so far given that gives you any trouble. Read instructions again. They are more important than the copy. See Plate 10 also.

PLATE 10



This plate is introduced at this point in order that you may now begin to practice more for proper spacing and arrangement—two elements very necessary in all good writing. This plate, as carried out with *w* is only a model which is to be used with all the thirteen small letters which are the same height as *w*. This plan of work will furnish many, many reviews as we go along.

Ex. 1.—After “tuning up” on Plate 3, begin making the *w* and if using paper eight inches or more in width, make four groups to a line with four letters to a group instead of three groups of five each as shown in the plate above. Make four lines of these and then turn your paper and write across as shown, taking care to have the letters arranged in the exact manner shown above.

Ex. 2.—Now you will take *o*, *a* and *c* and practice them, just as directed in the case of *w* except to make five letters in each group and make four groups.

Ex. 3.—Next you will practice each of the following small letters just as directed in Ex. 2: *e*, *i*, *u* and *s*. Take special pains to see that the spacing and arrangement are as they should be, using Plate 10 as a model.

Whenever you can get time in any regular class period review all of the eight small letters just named by making

one block (one-fourth of a line) of each. At other times review all by making a complete line, or four blocks as directed above in Ex. 1. Then again sometimes make *o*, *a*, *c* and *e* horizontally and cross them with *i*, *u*, *w* and *s*.

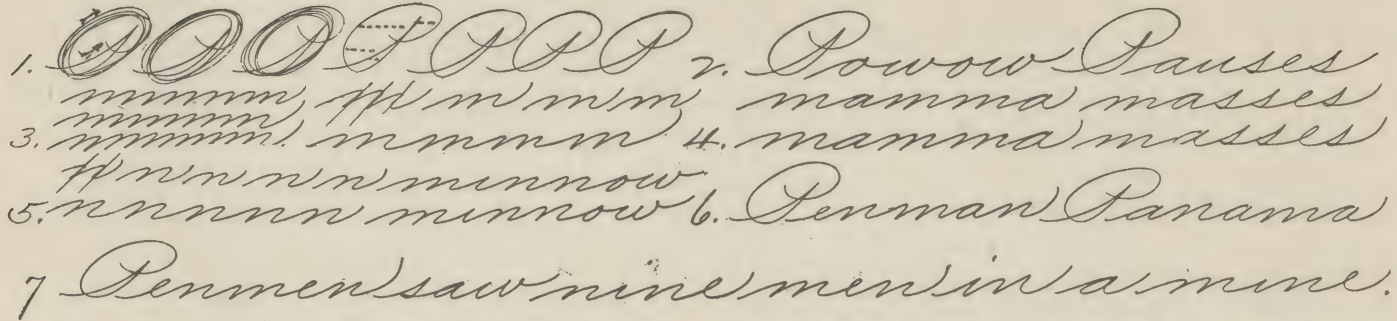
Ex. 4.—This exercise will have to do with *m* and *n* after you have practiced them in Plate 11. Do not fail to give considerable time to making these letters in this way after you have practiced these two letters. They are very important letters and this furnishes a most excellent method for reviewing them.

Ex. 5.—After you have practiced Plate 14 you will have added the last three letters—*v*, *r* and *x*—that may be practiced to any advantage in this manner. After the regular practice on Plate 14, *v*, *r* and *x* should be well practiced in the manner shown in this plate.

From now on revert often to this plate and make it the basis for diversions and reviews of all these thirteen small letters. Reviews must be often and this furnishes one of the best methods known for reviewing these small letters.

Note.—It is not advisable to use this work in primary grades, nor is its use to be stressed so much in any grade below the fourth.

PLATE 11



Now, you take up group 2, which is based primarily upon the reverse oval. For this group "tune up" each practice period with the exercises in Plate 3, but made in the opposite direction from that indicated by the arrows. Also, in addition to this, practice each time Ex. 3 in Plate 1.

Ex. 1. — Start this exercise with a strongly bent upward stroke about one-half space high, make sharp point, turn back, coming down close by the up-stroke, after which run a retraced reverse oval around these lines. Now, note the finished letter as it is analyzed. See how broad and round the letter is on the left and how narrow on the right. Be sure to bend strongly the first up-stroke. The count is 1, 2. Make from 50 to 60 per minute.

Ex. 2. — Here you make the P in words that review the small letters. Practice these for several lines.

Ex. 3. — Now begin the development of the small m, one of the most important letters of all in its make-up. Make the exercises so that the down-strokes will parallel each other and be sure to round the tops of all the turns. Point them at the bottom. Make the finished letter singly at first.

See that the down strokes are parallel. Now join them in groups of four and make four groups to the line. Be sure to make the round turns between these letters. It is most important of all. The count for each letter is 1, 2, 3. These joined m's should be made a part of the daily review for a long time to come. See Explanation 4. Plate 10.

Ex. 4. — Now practice the small m in words. Note the appearance of the words. Make two lines in a space.

Ex. 5. — The rules for making small n are practically the same as those for the small m. The count is 1, 2. See Explanation 4. Plate 10.

Ex. 6. — Take the words, making four to a line.

Ex. 7. — Here for the first time, is a sentence made up of letters already developed. It is no proverb or classic, but it is a splendid practice of the letters just learned, and it is no more the province of penmanship to teach classics or proverbs than it is for geometry or works on physics to do so. Write small and close together, letting each last stroke swing outward and upward. Write a page of this to be filed. Note the copy and keep the entire sentence on one line.

1. P P P P P P P P 2. P. R. Roseman
3. Roman men won a nice new mine
4. B B B B B B B B 5. P P P Bowman
6. Bowman was seen in a new mine.

READ ALL INSTRUCTIONS

Don't forget position as to body, feet, head, both hands, paper, penholder and the proper distance of the body from the desk. See again article on position, page 11. Keep your pens clean. Economize on your paper by doing your movement exercises for each day back on the light writing of the previous day. Always make the straight line exercise over your retraced ovals. Put movement into practice in all your writing.

For this plate "tune up" on Plate 3 in the reverse direction, followed by Ex. 3 in Plate 1. Then review well the work of Plate 10, especially small m and n, according to the last paragraph of Explanation 3. See also Explanation 3, Plate 10.

Ex. 1.—Note that R is only an extension of P. See dotted line. Make R with a good movement, swinging the last stroke a little to the right and below the line. Be sure to make the small loop around the main stem. Count is 1, 2, 3.

Ex. 2.—This is a good exercise in name writing as well as being a good review of previous work.

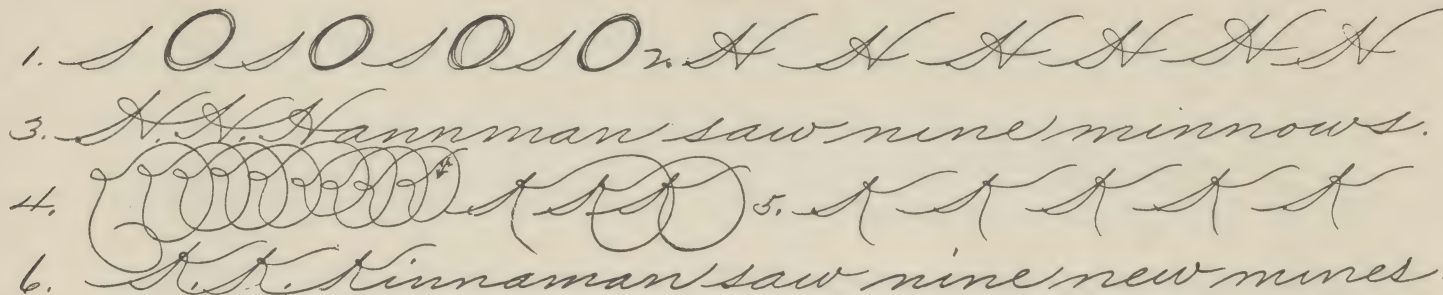
Ex. 3.—This sentence forms a most excellent copy for our purposes at this time. Write a page of this, keeping entire sentence, as all sentences are to be kept, on one line.

Ex. 4.—Retrace this exercise about six times on the count of 1, 2. Notice by the dotted line that B also is just an extension of P. Use care in making the last portion of B. Sharpen the last turn by first making a little pause, afterward retracing just a little distance like the point of a fish-hook, and afterward making a curve to the right and upward. The count is 1, 2, 3, 4.

Ex. 5.—This is a review applied to name writing. Practice it for several lines. Make small loop in B around the main stem.

Ex. 6.—Practice this sentence for at least a page, since it has so much good practice in it. Connect B to the o in the first word. Watch the rounding of m and n.

Note.—It is many times a good plan to have backward pupils of all grades to first work out a difficult form at the blackboard and afterward on paper.



Are you now using arm movement in all your writing? If not, you can not expect to improve very much in penmanship. It is by constant application that you learn proper writing. Don't forget to review by Plate 10.

After you are in position, "tune up" before each practice period on Plate 3 reversed as usual, together with Ex. 3 in Plate 1. In addition to this, practice some direct oval work. Have pupils to practice well their names.

Ex. 1.—Make the exercise as shown. The first portion is like the beginning of P and is one-half space high. Bend the strokes well and make them close together. Then follow it as shown by a one-space direct oval.

Ex. 2.—Make the H, being very careful as to width and making strongly bent strokes—especially in the last portion, which is three-fourths space high. Study the copy most diligently and make it look balanced. Make about 30 per minute. The count is 1, 2 for each part with a pause on the first 2 and also on the second 1.

Ex. 3.—This shows a most useful manner of joining one H to another as well as joining it to small letters. Write a page of this sentence. Watch the small m's and n's for

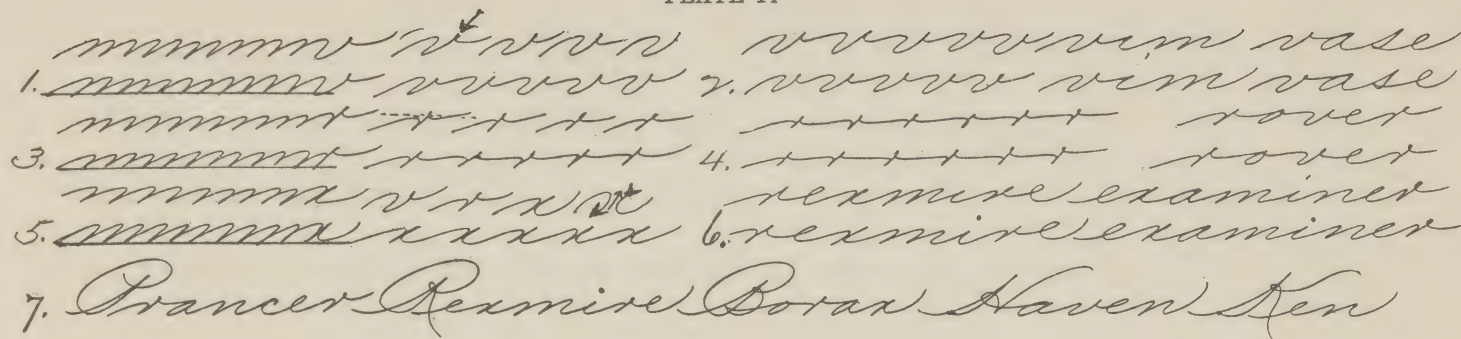
roundness and proper turns between. Do not join in this manner in elementary grades. Keep sentences spaced as shown.

Ex. 4.—This form is a very good exercise, introductory to K. Begin it at the right about one-fourth the distance across the page and make a brace movement, ever moving to the left as shown. Don't put too much time on this. Next make four or five exercises like the first form shown in the plate. Then begin at the right and swing back over these as indicated by the arrow. Review this often. Elementary grades need do little with this exercise.

Ex. 5.—Now make the finished K, ever taking care to bend all the strokes. The letter ends a little below the base line like R. Without proper attention to bending these strokes the letter will be poorly made. The count is 1, 2, for each portion having a slight pause on first 2.

Ex. 6.—This exercise shows a neat fashion for joining one K to another and finally to small letters, if desired. Practice this sentence for an entire page as directed in Ex. 3. Elementary grades should not join these capitals.

PLATE 14



Are you reading all instructions? They are more important than the copies. Do not forget to use proper movement. "Tune up" on Plate 3 and the straight line exercise. Then review thoroughly small m and n by Ex. 4, Plate 10.

Ex. 1.—This exercise starts with a movement like m and continues for about one-fourth line when it ends like small w. See that you make a retraced stroke at the end. Make two lines in a space. Make v singly, then in groups on the count 1, 2. Make about 60 per minute. Be sure to retrace the last stroke of each. See Ex. 5, Plate 10.

Ex. 2.—In the groups note how the stroke between the letters first swings downward making the retrace then makes an over and round turn to begin the next letter.

Ex. 3.—Make the same exercise that you made for small v except that at the last of each you follow up the last down-stroke and then make a short retrace like in v. Now make small r singly and in groups of five or six each on the count 1, 2. Make in groups from 80 to 90 per minute. Note how a

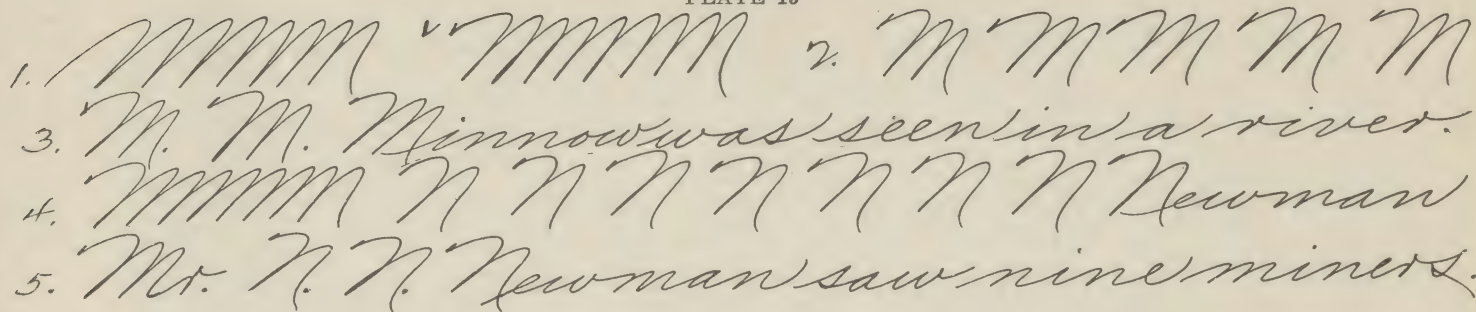
little peak goes up above the line going from one to the other. Practice this letter for about two lessons. See Ex. 5, Plate 10.

Ex. 4.—Practice Ex. 4 just as shown, but be sure to retrace the last strokes of the small v and small r.

Ex. 5.—Begin exercise like 1 and 3, but on reaching the last down-stroke follow it back up and a little beyond the previous height and then follow back the same stroke to the base line and then turn outward and upward. Note the v, r and x together. The v is open, the r is the same only it is closed, while x is like r except that the stroke retraces to the base line instead of turning off near the top. Make the x in groups of five at the rate of about 80 per minute. The x bears the same relation to r as does a to o. If after giving this style of r and x a fair trial you are not satisfied with them, then practice the styles shown in Plate 29.

Ex. 6.—Practice these words a great deal and review these three letters daily for some time to come. See Plate 10.

Ex. 7.—Here is a review for all of Group 2. Practice each word for about ten lines if time permits.



Are you in a good position? Review the directions for position and stay strictly by them for they are most essential to good progress.

With this plate you begin the work of Group 3. The distinguishing feature of the group is the initial stroke, which is a small check mark. The straight line work as shown in Ex. 3, Plate 1, furnishes the major movement for this group. In each lesson on this group "tune up" by reviewing Plate 3 in the reverse direction and by taking the straight line exercise as shown in Ex. 3 of Plate 1.

Ex. 1.—Make this exercise one space high with a good swing, rounding the tops, and sharpening the bottoms. Make the spaces between the down-strokes only about one-third as wide as high. Count for this, over, over, down, down, 1, 2, etc. The second portion is like the first only it begins with a check or a tick-stroke as shown in the plate. End each exercise with a down and slightly outward stroke, raising the pen while still in motion.

Ex. 2.—Practice the M a great deal, both now and in review. The count is 1, 2, 3, 4. Make about 30 per minute. Note how high and narrow the letter is, the round tops, and how far the tick-stroke is below the top to the left of the

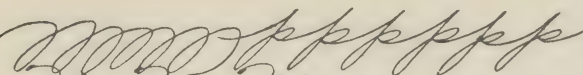
first down-stroke. End the letter with a general down-stroke that passes a little below the base line. Don't throw the last stroke outward too much, but to some extent. A good drill that may be used to start off the M is to make it alternately with a one-space retraced straight line on the count 1, 2, 3, 4. Pause slightly at the bottom of the first stroke in M and N.

Ex. 3.—This is a sentence to put in practice the M and several of the small letters already developed. Make about a page of this sentence. Don't forget that the last stroke of each word goes outward and upward.

Ex. 4.—The development of N is shown here and is very similar to the development of M. Note the long first stroke, the narrowness of the letter, the round top, and graceful finish. Work in alternately a three count straight line drill to start off N. Make about forty per minute.

Ex. 5.—This is simply a combining of the letters developed for a good practice and review. Make a considerable amount of this exercise. The little finish given the s at the end of the sentence need not be used unless thought desirable.

PLATE 17

1. atatatat ddddd 2. demanded denied
3. Union men now demanded a raise
4.  5. papa paw paw pop
6. M. N. Upper demanded a dividend.

READ ALL YOUR INSTRUCTIONS

Are you using muscular movement in all your writing? "Tune up" for each practice period on this plate in precisely the same way as you did for Plate 15. Review by Plate 10.

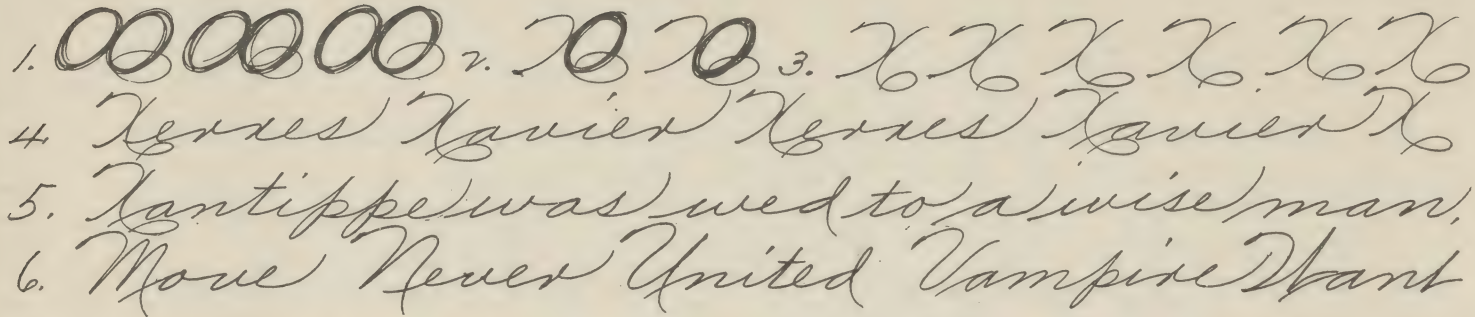
Ex. 1. — The first part of this exercise is leading up to the second position. Practice it well. Then start the small d as shown, which is a modified combination of a and t. It is one-half space high. Retrace the tops of all d's except the last one, which has a narrow loop and the final stroke comes downward and ends a little below the base line. The d's are treated as explained for the sake of both legibility and speed. The count in groups is 1, 2. Make about 60 per minute.

Ex. 2. — Practice the words as shown, retracing all d's except terminal d, which has a narrow loop.

Ex. 3. — Practice this sentence in much the same way as previous sentences, paying special attention to the d's.

Ex. 4. — Make the first part of this exercise by making a series of narrow loops as shown. The major portion of these loops is below the base line. Make them rapidly on the count 1, 1, 1; down, down; over, over, etc. For the second part of this exercise make small p by starting it like a small t. Go upward one-half space, then come downward, going below the base line about one-third of a space. Make a narrow round turn as shown, forming a narrow loop, after which the portion shown at the right is completed. This portion is never more than one-half the height of the first part of the letter. Keep it small with a short loop below.

Ex. 6. — This sentence forms a splendid review for this plate. Write about one page of it.



NOTHING WORTH WHILE IS LEARNED WITHOUT HARD WORK

"Tune up" for this plate as usual with reverse oval and straight line exercises. See other movement exercises in Plate 30 for a change occasionally.

Are you reviewing daily? Review well now all capitals to date by making a line of each. Use Plate 2 for the order. Are you keeping a good position and using a good movement in all your writing? Don't forget name-writing.

Ex. 1.—Practice this exercise as shown. The first oval in each pair is a reverse oval and the second is a direct oval ending with a stroke thrown back through. Notice the arrows.

Ex. 2.—Make first stroke like the beginning of W and follow it by the same exercise as the second portion of Ex. 1.

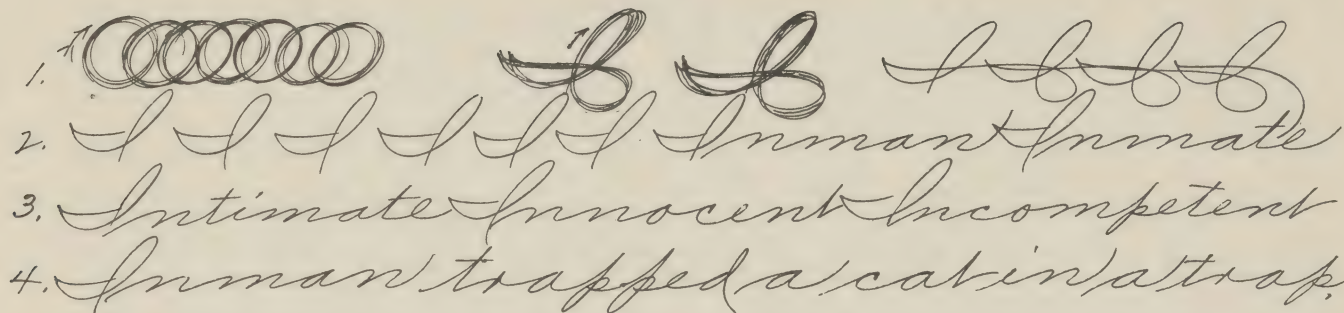
Ex. 3.—In making X be sure to make a good long initial stroke, well curved near the top, brought down quite straight

and stopped solidly on the base line. Let the pen stop before raising it. The last stroke starts almost straight, coming in contact with the first stroke near the top, then downward making a small loop to the right. The loop is just below the base line. Be sure to neither stand these strokes apart nor cross them. The count is 1, 2, for each stroke. Make about 30 per minute.

Ex. 4.—Practice this line of words. Watch the copy.

Ex. 5.—This sentence gives a good review of recent plates. Practice it for about one page if time permits.

Ex. 6.—This set of words reviews all the previous capitals and small letters of this group. Make five lines of each word and put from four to six words to a line, depending upon which word is being practiced.



How about your position? Are you keeping your pens in good shape? Are you always keeping three sheets of paper under the hand? Now we begin Group 4 with the same "tuning up" exercises as we used all the way through Groups 2 and 3. The I is not a very difficult letter if you go about learning it aright. Note everything carefully.

Ex. 1. — After the usual movement drills take up the first portion of this exercise. You make these retracing reverse ovals lap about half way. In the second portion, take up a retracing of I. Begin at the bottom and go upward and then downward and to the left, making a sharp point. A slight pause as in the letter itself is made to advantage at the point at the left. Then swing to the right, make a good round turn, and start back around again, keeping in mind to make it pointed at the left and round at the right. Don't be worried if you do not get this exercise perfect, for it is difficult, but even so it forms a good foundation for making I's. Elementary grades need do little or nothing with this exercise.

Now take up the connected letters as shown in the exercise, making them at a rapid rate and with a very free swinging motion. Be sure to sharpen them at the left and round them at the right. The round turn extends somewhat below the base line. This sharp point like in B is a point somewhat like a fish hook. It is somewhat retraced.

Ex. 2. — Now make the I by beginning a little below the base line, pushing the arm straight out of the sleeve and making a narrow but a round top. Then be sure to make a sharp somewhat retraced point at the left. Make a slight curve downward and back upward so that the finish stroke will end about half the height of the letter. Practice this letter a great deal. Make from 35 to 40 per minute on the count of 1, 2. Don't forget the little pause at the left.

Ex. 3. — This simply puts in practice the I, with some other letters recently developed, in some good word practice.

Ex. 4. — Practice this sentence for a good review.

1. ~~J J~~ ~~g g g g g g g g~~ J J J J J Jamestown
2. a a a a g g g g g g gauge gauging gag gag
3. u u u u y y y y y y young gay geyser
4. Jamestown is in eastern Virginia

How are you getting along by this time? Compare your work now with your first specimens and note the difference. Review often. "Tune up" for this plate by taking the reverse oval and the straight line exercise. **Keep your wrist free.**

Ex. 1.—J is not an easy letter. It will take much practice. Begin this exercise by making a beginning a great deal like I and then retracing back and forth about six times; finish as J normally does. This exercise helps to straighten the back of J, which is so necessary. The second portion of the exercise is almost self-explanatory. Join these letters on a rapid movement. Break up any cramped movement you may have.

Next make J, going about three fourths space above the line and not more than one-half space below. The count is 1, 2, and make about 50 to 60 per minute. Keep the backs **straight.** Practice the word at the end.

Ex. 2.—Begin this exercise with a review of small a. Follow this with small g, which is made by simply putting on to small a a short loop as shown. The count is 1, 2. No loop for any small letter should ever be more than one-third of one space below the base line. Then as a terminal letter or when followed by a right curve the g may be made by simply bringing down a straight stroke and cutting it off. It is not a bad plan to cut off all g's in this way, but be sure they come down straight, and cut off solidly, the pen not being raised until brought to a stop. Practice the words given.

Ex. 3.—Begin this exercise with small v and do with small y exactly the same as described for g except the top portion is like small v rather than being an a-shape. Do not sharpen the first turn in y.

Ex. 4.—This sentence is a good one for a page of practice.

1. U U U Y Y Y Y Y Y Younger
2. i i i i j j j j j join joining
3. m m m z z z z z zinc zone zinc zoo
4. You must now use arm movement.

READ YOUR INSTRUCTIONS

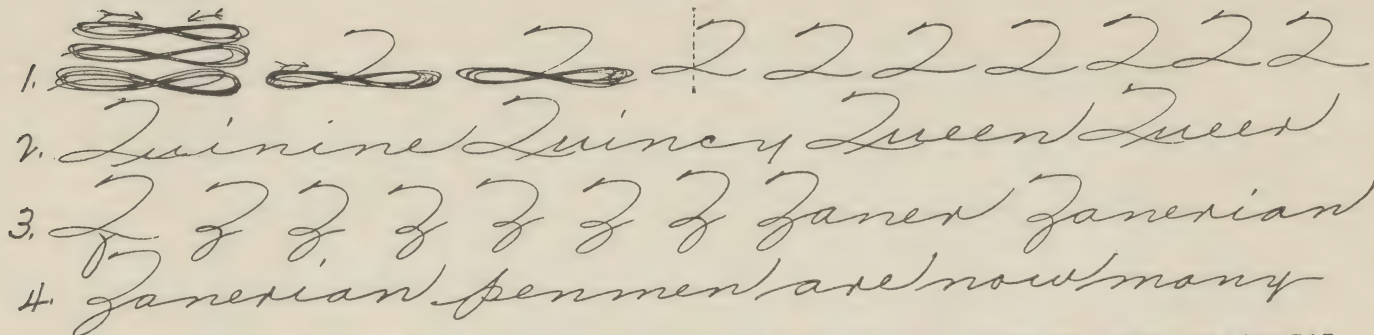
Do you like to write? If you do, it will greatly help you to master the whole system. Get in a good position and "tune up" as usual, ever keeping the wrist free. A good review now for upper grades and high school students would be to use as a model the latter portion of Ex. 6, Plate 5, and take the first thirteen capitals as they occur in Plate 2, making each with a different one of the first thirteen small letters as they also occur in Plate 2.

Ex. 1.—Practice U as a preliminary to Y. Then practice Y, which simply adds a short loop to U. Keep the loop short, but never omit the loop on this letter. Make the initial stroke long and considerably down from the top, and always begin it with a short tick-stroke. The count is 1, 2, 3, and make about 35 to 40 per minute. Practice the word as shown. You may supplement this with other words which contain letters already developed.

Ex. 2.—This exercise begins with a review of small i. Watch the copy and practice it well. By joining a short loop to i, we have the small j. Note carefully the swing of the joining strokes. Dot j the same as i. Practice well on the words. Never cut off the loop on j. It becomes illegible.

Ex. 3.—Start with an over movement the same as that used for small m, but finish each with a short loop like is shown in the copy. Follow this by the z as shown, taking care to round the tops, to make the loops short and to get the letter on the proper slant. Never cut off the loop on small z for the same reason as noted for small j. Now practice carefully the words given.

Ex. 4.—This sentence furnishes good copy and at the same time most wholesome advice. Practice all sentences for one page if time permits.



THAT EDUCATION IS THE MOST CULTURAL WHICH IS AT THE SAME TIME MOST PRACTICAL

How about position? Are you using the proper movement in all your writing? Do you review some every time after movement work before going ahead with the new work? You should be sure to do so. Use often Plate 10 and other reviews that have been suggested from time to time.

In this plate is introduced Group 5, whose distinguishing feature is the flat loop at the left. This brings in for the first time the fourth "cornerstone" as shown in Plate 1—the flat loop.

For the first two letters of this group "tune up" on Ex. 4, Plate 1 and Plate 3 with the reverse oval, while in the last two use the direct oval with Ex. 4, Plate 1.

Ex. 1.—The first exercise should be made very flat so that three, one above the other, may be made in a space. Note the direction of the movement. In the second portion of this exercise, begin like X and come down to the line on a

very strong slant, where the flat loop is produced by re-tracing six times. The whole exercise is made on the count 1, 2; 1, 2, 3, 4, 5, 6.

You will note carefully the Q, which shows the crossing of the loop to be about straight down beneath the beginning or tick-stroke. Make the loops flat indeed, but not sharp. A slight pause at the left helps to flatten loop. The count is 1, 2, 3, and make about 50 to 55 per minute.

Ex. 2.—Here we have simply some words for Q-practice and review of previous letters.

Ex. 3.—In taking up the Z note that it is simply an extension and modification of Q.

Ex. 4.—This is a splendid sentence for a whole page, for it is such a good review of this group. The little finish on y is only a personal touch but may be used very nicely at the end of sentences and especially when it ends a line.

1. *Q Q Q Q L L L L Louisiana.*
2. *Learn easy arm movement writing.*
3. *O O O O D D D D Demanded*
4. *Do your writing in an easy position!*

The letters in this plate require very close attention and very diligent practice. You must practice these two capitals much more than some of the other letters because they are more difficult. You can master them only by work.

"Tune up" for each practice period on this exercise with the direct oval, the straight line exercise and Ex. 4 in Plate 1.

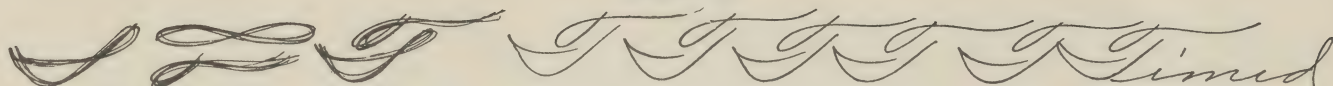
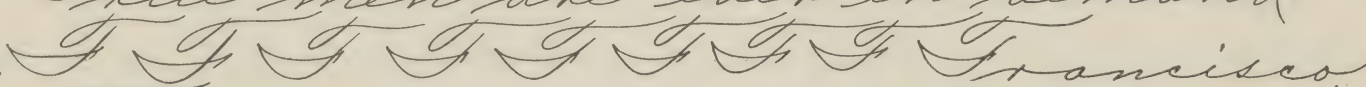
Ex. 1. — Begin this exercise with a small direct retracing oval about half way up in the space. Without breaking the stroke swing to the right and upward, making a loop, after which bring the stroke on main slant back to the base line where a very flat loop is made just above and parallel to the base line. A slight pause at the left the same as in Q is helpful in flattening loop. Finish the letter with a graceful swing to the right, finishing it a little below the base line. Make L from 40 to 50 per minute on the count of 1, 2. Now

write the word at the last of the exercise, noting how the small letters are placed with reference to the capital.

Ex. 2. — Practice this sentence as usual — about one page.

Ex. 3. — Begin this exercise at the top as shown, carry the stroke to the base line, making a loop. Then go around the first portion as shown, after which you finish like O. The O exercise is also a good one to practice here. Next make D on a quick rocking movement just as shown, on the count 1, 2, 3. Study the copy. Make a rather flat loop but not a pointed loop. The letter is narrow and the loop at the top swings well to the left and over the top of the initial stroke. Make about 40 per minute. Write the word given as a good review of small d as well as capital D.

Ex. 4. — Take this sentence for a careful practice. Follow the direction given in its wording.

1.  Timed
2. True men are ever in demand.
3.  Francisco.
4. Fame is not attained in one day.

This plate brings you to the end of the capital letters. Are you reviewing all capitals regularly? Do you review the small letters—especially m and n? See Plate 10.

“Tune up” for this plate by practicing some of both the direct and reverse ovals. Also take Exercises 3 and 4 in Plate 1. Compare the writing you do now with your first specimen.

Ex. 1.—Begin the first drill at the top, come to the base line on main slant, make a curve upward and to the left, where there is a slight pause and a sharp point is made. Follow this by a stroke back across the first stroke and connect it with the beginning stroke. Retrace six times each this exercise and those immediately following. The small exercise with the loop at the left is made by raising the pen each time as you finish at the right hand end. Now make T as shown, taking special care with both parts, always making the lower part first in both T and F. Study the

copy carefully as to the placing of the over-stroke. The over-stroke should have a long but flat loop and a long gracefully curved over-stroke. The parts must not touch, but are quite close together. The count is 1, 2, for each part. Horizontally the overstroke is quite close to the other. See the copy. Make about 35 to 40 per minute.

Ex. 2.—Practice this sentence with a good swing.

Ex. 3.—The F is no different from T except the stroke after making the sharp point at the left makes a slight downward curve thence somewhat upward and just across the down-stroke, where it ends with a very short down-stroke.

Ex. 4.—This furnishes a good review and along with Ex. 2 should receive most diligent practice. Study your copy, then write again and again until you succeed in getting your work correctly done. If not thoroughly satisfied with these capitals, see Plate 29 for other forms. However the author believes these to be better.

1. OIOIOIOI lllll bull mill tool
 2. vvvvvv llllll bbbbbb bubble
 3. mmmmm hhhhhh hurrah hull hub
 4. linemansbulletin humanity billion

Are you sitting in a good position? Do you sit in a good position all the time? Do you keep your pens clean? Is your ink well dirty and dreggy? Is your movement free and easy like it should be, ever keeping the wrist free? Can you see improvement in all your writing? Do you like your work?

For this plate you will "tune up" on Plate 3 made in the direct direction and follow it by Ex. 3 in Plate 1. Don't forget to review both capitals and small letters. You should review often the thirteen small letters on the plan called for in Plate 10, sometimes using one letter horizontally and crossing it with another.

Ex. 1. — Here you will make alternately the oval and the straight line exercises retraced six times. In the next plate start making the l and note especially how strongly curved the up-stroke is and how nearly straight the down-stroke. Especially note how low the crossing is made. Avoid a strong slant. The count is 1, 2, and in groups of five make about 100 per minute. Now combine the l in the words as shown. Do not make any of these loop letters more than

two-thirds of one space high — one-half space does very well. The last portions of b, h and k are not more than one-fourth space in height.

Ex. 2. — Now review the v. Be sure to round the left side, but retrace the right side for a short distance. Next combine the l and v in groups as shown in the plate. You now make the b which is an l with the last portion of v in combination. The last stroke must not come back against the loop or first part of the letter. Next combine the b with other letters in the word as shown. Make at least four words to a line on a good rapid swing.

Ex. 3. — Make the l in combination with the m-movement seeing to it that the exercise is well rounded. Make the h as shown and be sure you cross the loop very low. Bend the up-stroke and make on main slant an almost straight down-stroke. The count is 1, 2. Now combine h in words as shown, ever using a good, easy, swift arm movement.

Ex. 4. — Here is simply a review of the loop letters of this plate in word combinations.

1. k kkkkk kink kinky klinkerty
 2. aaaaq qqqqqq queen quack q
 3. fffffff finance fumigate famous

“GOOD PENMANSHIP IS A NON-TAXABLE ASSET THAT PAYS GOOD DIVIDENDS FOR LIFE”

For this plate “tune up” the same as for Plate 26. Review well Plate 26 before taking up the practice on this plate in word combinations.

Are you writing with an easy, free muscular movement without allowing your fingers and thumb to bend? If so you are well started in your writing.

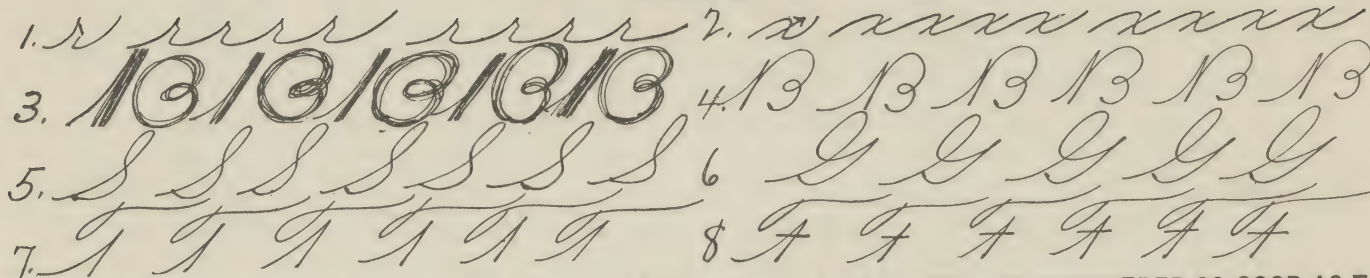
Ex. 1.—Note the two portions of k as shown at the outset. The first part is exactly like l. The second part requires attention. After making the initial l-loop, swing considerably to the right on an over-stroke, curve back under, making a narrow portion but do not join to the over-stroke. Then make an angular turn and a straight line to the base line parallel to the first down-stroke. Finish with an outward

and upward stroke. The count is 1, 2, 3, and make about 40 per minute. Study the copy. Write the words given.

Ex. 2.—Begin this exercise by a practice on small a. When the last a in each group is reached come on down about one-third space below the base line, make a narrow turn to the right, coming back upward to the base line where the stroke joins the down-stroke. Practice q faithfully, ever studying your copy. The count is 1, 2, and make about 50 per minute.

Ex. 3.—The f is the longest small letter and is made up of l above the base line and of the finish for q below. It is quite difficult and you should do a great deal of practice upon it. Now take some good reviews back over the whole alphabet. Review by Plate 10 and Plate 31.

PLATE 29



THE ABOVE LETTER FORMS ARE GOOD ACCEPTABLE STANDARD FORMS, BUT NOT CONSIDERED SO GOOD AS THE FORMS ALREADY DEVELOPED AND NEED NOT BE PRACTICED IF SATISFIED WITH THE FORMER LETTERS

Ex. 1.—This r is much slower to make than the one given in Plate 14. It requires a strongly bent up-stroke to start, a pause, a retrace for a short distance, an oblique cross-stroke, another pause, and then downward straight to the base line. Note the first r shown in three sections. The author believes this r to possess no merit not possessed by the other and to have the disadvantage of much slower speed.

Ex. 2.—This x is made by starting with an over-stroke like m, followed by a straight down-stroke and a round and upward turn to finish. Then this is crossed by a straight stroke struck upward from beneath. Note the arrow point on the first x.

Ex. 3.—Take these exercises just as shown retracing each portion about six times. The second portion is retraced in the reverse direction. Make them rapidly.

Ex. 4.—This B begins at the base line with a strongly bent up-stroke, followed by a straight down-stroke, retraced back upward almost to the top when it makes two good strong swings to the right with a good flat loop between.

See that the point at the left does not go nearly to the top of the round turn. Press the pen, making a dot at the finish.

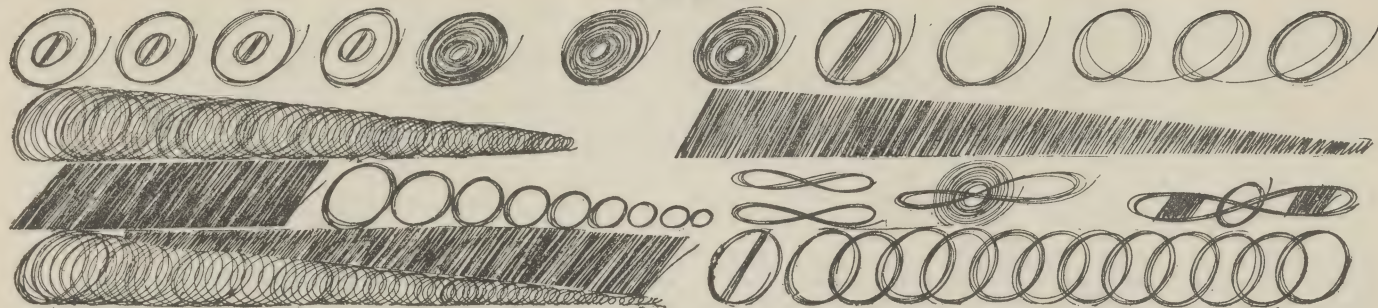
Ex. 5.—The form of S here shown is no different from that shown in Plate 25 except in the ending. Instead of swinging through to the left of the up-stroke and finishing with a stroke which forms a point, this letter finishes when it reaches the up-stroke at the base line by just pressing the pen, thus forming a small dot at the junction of the two lines. Note the copy carefully.

Ex. 6.—This G bears the same relation to the G shown in Plate 25 as does the S just explained bear to the previous S. The finish is just the same for G, as explained in Ex. 5.

Ex. 7.—This T starts at the line with a strongly bent up-stroke forming a point at the top with a straight down-stroke on main slant which terminates at the base line. The over-stroke is the same as that explained in Plate 26. Note the copy carefully.

Ex. 8.—This F is exactly the same as T just explained except that the F has a cross as shown in the copy. Make this line straight, rather high and perfectly horizontal.

PLATE 30



The two plates on this page furnish two splendid suggestions for reviewing, the one for diversions in movement exercises, the other for a diversion with capitals much the same as Plate 10 was a diversion for small letters.

Plate 30.—This plate furnishes more than a dozen various movement drills that may be used in various ways

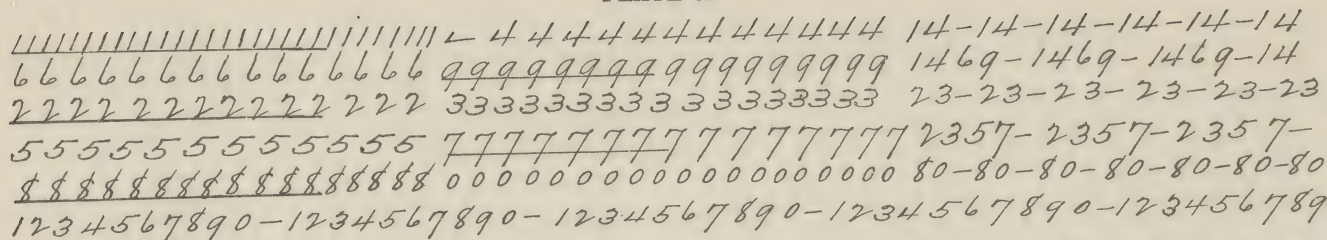
for reviewing and at the same time teaching your muscles to obey your wishes. Use them many times from now on.

Plate 31.—Make the horizontal letters first. Note the arrangement carefully. Then turn the paper and make the others just as shown. The following may be practiced in like manner: A, B, C, D, E, G, I, M, N, O, P, R, S, U, V, X.

PLATE 31



PLATE 32



Now you come to the figures, the proper making of which is second to nothing in proficient business writing. Figures must be, if any difference, more exact than the letters, for they can never be made out from the context, as letters many times can be. Each must stand on its own merits. The making of good figures is the crying need of the commercial world today. For the sake of accuracy you may use a slight finger movement to compliment your arm movement. Figures, to be valuable, must be small—about one-fourth space high—since most books of record of today have very narrow rulings and require small, distinctly made figures.

Make two lines of figures in a space and keep them small. A most practical way to practice figures is to have journal or other cross-ruled bookkeeping paper upon which to practice. Then the necessity of small figures is obvious.

With only a few suggestions, you should be able from the illustrations to follow the work. Note the slant. The 4 is simply a check mark made snappily and crossed with a very quick snap-stroke. The 6 should be a little higher than the 1. It should come down practically straight to the base line, turn to the right and turn a small loop back on the horizontal turn. The 9 is made above the line like small a with the initial stroke omitted. Then a straight down-stroke goes through the line for a short distance ending

solidly—stop before raising the pen. Close the 9 at the top. The 2 starts with a slight tick-stroke, then over and back to the line where it makes a sharp point, finishing with a somewhat upward stroke. This style is used almost exclusively by commercial houses. The 3 begins like the 2 but makes an intimation of a small loop in the center and then swings rapidly on another swing which ends somewhat above the base line and to the left of the middle loop. The first part of the 5 starts like the 1 and ends like the 3. Then at the top attach the short horizontal stroke. Make a retrace on the first down-stroke on starting the curved portion of the bottom. The 7 starts with a slight tick-stroke, then makes a compound curve to a sharp point at the extreme top. Then make a straight down-stroke terminating a short distance below the base line in a solid stroke a little heavier than the rest of the line. The 8 is made by starting well to the right at the top, swinging well to the left, after which make a strong compound curve to the base line. Finish with an almost straight but slanting up-stroke. Be sure to close the figures at the top and do not make it backward. The 0 is made by starting at the top on the left side, going entirely around, thence retracing downward and ending at the base line. This insures the figure's being closed which is so essential. Practice these well.

WORD PRACTICE

READ THESE INSTRUCTIONS VERY CAREFULLY

After having practiced all the letters, both capital and small, as well as the figures and characters, you now come to a well graded and well arranged word practice. In the next four plates you will find every letter, both capital and small, has been used. The order as to capitals follows the arrangement set forth in Plate 2.

Each practice period should be preceded by a proper "tuning up" exercise or movement drills. Make good use of Plates 1, 3 and 30. You should also go back and review the development of each capital letter given in any plate before going ahead with the practice. Use Plate 10 for small letter reviews where it applies.

Each of the plates is to be expanded into an entire page and is to be practiced as follows: On the top line of each page place the name of your school, your name, and the date, neatly written just so it will reach the right margin. After this each word is to be repeated to fill a line, and the numeral above each word denotes the number of times it should be written in a line, e. g. "Omen" is to be written six times to fill a line, "minnow" four times and "Ammonia" three times

plus, which means that three whole words and then "Ammon" or "Am" may be written to fill the line. After the twelve lines are written, start in and repeat these to fill the page. Do not write two lines of any word together. It is well to write from four to ten pages of the words in Plate 34. The paper should be about $8\frac{1}{2}$ by 11 inches. Then take up each one of these plates in their turn in the same way. You are not at all overdoing this word practice if you write forty pages of it all. The figures above the words are not to be made at all in the pages written but are simply for the direction. Use paper $8\frac{1}{2}$ inches wide and leave a margin one-half inch wide at the left.

Write neatly and carefully, ever doing your very best writing. Note especially the capitals and small m's and n's.

Figures.—The figures in Plate 38 should be made as shown and arranged so that 30 columns would appear on a page. Practice this column work, placing two lines in a space and drawing the "adding lines" beginning at the right hand side and making freely a graceful curve as shown. Make two pages of these.

PLATE 34

Omen⁶ minnow⁴ Ammonia³⁺ lunion
Commune³⁺ woman⁵ Eunice¹ emanate⁴
Panama⁴ rumor⁵ Bowman⁴ exertion⁴

PLATE 35

Rouman³⁺ia vine⁴gar Humane⁴l sawyer
Kin³⁺aman trapper Montane⁴lex and
Niagara⁴ magazine Usurper⁴ Quincy⁴⁺

DON'T FORGET YOUR MOVEMENT DRILLS NOR PROPER POSITION. PRACTICE
HARD — YOU WILL WIN

PLATE 36

Vienna⁴⁺ furnace⁴⁺ Williams³⁺ human⁵
Zantippe⁴ banner⁵ Inman⁵ kimona⁵
Jamestown³⁺ jargon⁵ Yarrow⁴ mission⁴

PLATE 37

Quincy⁴⁺ monitor⁴ Zambezi⁴ mutiny⁵
 Luzerne⁴⁺ imperial⁴ Dominion³⁺ must⁶
 Siamese⁴ unanimous³⁺ Georgia⁴ neat⁶
 Timothy⁴ numerous³⁺ Future⁴⁺ prime⁵

PLATE 38

1472	6372	5674	7389	6382	3485
2316	3456	2341	4234	7426	5271
3425	5319	5279	2581	5385	6384
5273	2342	4285	6375	7238	4273
6320	5638	3428	5264	8540	3462
4217	2752	5374	4976	5374	5384
3562	4372	4296	6318	3206	4293

SENTENCE PRACTICE

Having finished the word practice you now take up an intensified practice in sentence work. This may be considered an advanced course which indeed it is. Don't forget movement and position. Be neat.

As regards the capitals, these sentences, like the words in word practice, are arranged to follow the order set forth in Plate 2.

"Tune up" for each practice period by spending a short time going over movement drills appropriate to the capital letters next to be practiced, i. e., if O be the next capital, take the direct oval; if P, the reverse oval. Go back often and review the development of the capitals. Also practice the capital and the sentence some as a preliminary exercise.

The practice for each sentence then is as follows: After the movement drills and preliminaries are over each time, take a single sheet of paper, place the name of your school,

your name, and date, without flourishes of any kind upon the first line of each page so it will almost reach the right side of the page, i. e., so it will reach the right margin. On the next line, and every line thereafter, write the entire sentence until the page is complete. Write upon both sides of the paper. If you will carefully preserve each sheet as written you can make a nice "book" of this final work by having it punched and bound together in alphabetical order. If your teacher sees fit she may ask you to take bristol board and design some simple cover for the "book." These "books" make a splendid display for your school.

Figures. — To practice the figures given in Plate 45, turn your paper at right angles to the usual position of your paper and then practice them between the lines on your paper as shown in the plate. This makes an unusually good practice on figures. For neat appearance begin at the left side and skip every other space.

PLATE 39

Over and over until we learn to write!
Aim now to improve your penmanship!
Command your hand to obey you.
Every movement brings improvement.

PLATE 40

Penmen are now in great demand.
Repetition is the secret of progress.
Be patient and practice with care.
Heavy writing is not good writing.

GOOD PENMANSHIP IS A PASSPORT TO COMMERCIAL OPPORTUNITY

PLATE 41

Knowledge and skill are in demand.
Movement should always be uniform.
Now is the time for you to improve.
Use arm movement in all you write.

PLATE 42

Very many penmen are needed.
 Writing should be neat and legible.
 X, well made, is a very nice letter.
 Improvement comes slowly but surely.

PENMANSHIP WITHOUT PROPER MOVEMENT IS LIKE HAMLET WITH HAMLET LEFT OUT

PLATE 43

Join letters with a running movement.
 You must not sit in a cramped position.
 Quotations are not always good copies.
 Fest is only one element in success.

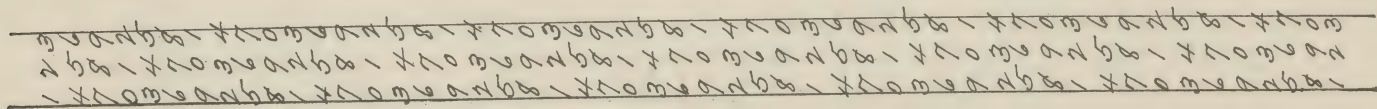
PLATE 44

Lift your pen while it is in motion.
Do your very best writing every time.
Save time since life is made up of it.
Gaining in my penmanship daily.

A COMMERCIAL COURSE WITHOUT PROPER PENMANSHIP IS LIKE A WAGON WITHOUT
WHEELS — IT GETS NOWHERE

PLATE 45

True men are ever in demand.
Force is needed in all your writing.



227 Mason Building,
Bellingham, Wash..

May 25, 1921

Mr. C. W. Hammond,

Chicago, Ill.

Dear Sir:

I am sending you today
five hundred Rice System
penmanship manuals as
per your order of May 20, 1921.

I am also sending you a
sample of the Rice Tablet
and a few Rice No. 1 pens
that you may compare them
with other materials you are
using and note the superior-
ity of the Rice supplies.

Thanking you for your
order and awaiting your fur-
ther orders, I am,

Yours truly,

Practice this copy for the proper form of a written letter. It also furnishes a good practice in body writing. There are a few new forms of letters thrown into this letter which are good in the places used. The writing is also somewhat smaller than previous copy but it need not be imitated in this particular. The original of this was 6 in. by 8 in. There are also some speed devices that may or may not be used, e. g., joining "I" to "am." Find other letters and practice them in this form.

A GENERAL STATEMENT TO THOSE FINISHING THE COURSE

If you have conscientiously practiced all the work given in the plates of this manual, and have closely followed instructions, you can now write a neat, easy, rapid, legible hand. Your services will be much more in demand in nearly every field of endeavor than they would be were you writing a slow, cramped, illegible hand. A good hand-writing is desired by all, is a ready recommendation, and is an asset which often forms the opening wedge into the inner circles of a successful life. However, this attainment, like all others, must be kept in practice to a considerable extent, if you would not lose much you have already gained. Do not allow yourself to lapse into careless habits, but instead take pride in keeping up your writing by putting it to use whenever opportunity offers, and this forms a fixed habit.

In order that you may feel sure that your writing is up to an acceptable standard of proficiency, you should submit specimens of your writing to be passed upon by the author. He will be glad to pass upon your work. If your work be found upon examination to be up to a standard such as business houses require, the author will, for a small compensation, issue to you a beautiful Certificate of Proficiency. See page 57 for cut of the certificate and particulars. This certificate is worth while for two reasons. First, it shows you have finished your course in a satisfactory manner. In the next place it is highly desirable for you to possess such a certificate (or writing diploma in reality) as a matter of recommendation.

The examination submitted in this case should follow the styles of letter-forms given and should consist of the following:

1. On the first page do as follows: (a) On the first line place name of school, name of student and date. (b) Skip one line and then reproduce Plate 3 in the direct direction. Skip another line and make one line of Ex. 3, Plate 1. (c) Skip another line and repeat all of the exercises just noted but make the ovals in the reverse direction.

2. One page using paper about $8\frac{1}{2}$ by 11 inches from each of these plates — 34, 37 and 42. Head each page with name, etc., but skip no lines. When writing from Plate 42 make six lines of each sentence before changing to the next.

3. Include also an exact copy of the material used in the grading chart.

4. A self-composed letter of about one page written to the author, the subject matter to be concerning your practice, the length of time devoted to the work, what you think of arm movement writing, and your desire regarding a certificate. Use Plate 46 as a model for form.

To the teacher.—Teachers in eighth grades, high schools, business colleges and normal schools have here a splendid opportunity to work up enthusiasm in class work by holding out the winning of the certificate as the very best free-for-all incentive. Examinations of a whole class should be submitted together. Full particulars concerning this are found on next page. Normal school students and teachers should work for the Teacher's Certificate.

For all grades two to seven inclusive, the author has prepared for each a small but most appropriate certificate the information for the winning of which is found in the Course of Study. Samples of any of these certificates will be furnished free upon request.

The Rice System of Business Penmanship



This Certifies that Florence Winner has attained
a satisfactory degree of skill in Rapid Muscular Movement Penmanship while
a student in a Progressive Public School and is entitled to this Student's



for proficiency in business writing.

Given at Bellingham, Washington, this 10th day of May, Nineteen
Hundred and Twenty-four!

A. M. Connell
Teacher.



[Signature]
Author

The accompanying cut gives you a small facsimile of the beautiful certificate that may be obtained by all students who fulfill the conditions as stated on page 56. The certificate you would receive is 14x17 inches and is a real diploma in writing, much to be desired. The plan is for your teacher (yourself if practicing alone) to have you prepare the examination as called for on page 56 and send your papers to the author as first class mail or by express. He will carefully examine them and if your writing merits the certificate, your name, the name of your school, etc. will be engrossed upon the certificate and it will be signed as shown in the cut. It will then be sent postpaid to your teacher who will, after signing it, deliver it to you. It will cost you only fifty cents which you will pay to your teacher to forward to the author. You will be even prouder of it than you now think. It is surely very much worth while.

HIGH SCHOOL SUPPLEMENTARY WORK

Although the work already presented is a full and complete course in writing and when carried out fully, furnishes more practice than can be done well in the time allotted to this course in most high schools. Yet the author has seen fit to include this supplement for the use of any and all high schools that may have sufficient time to carry it out. Much benefit may be derived from following this work through where time will permit.

First of all the high school students should be sure that they can execute all the previous work with a good free movement ever keeping the wrist free and writing without bending thumb or fingers. They should also be able to write small and with a good rapid running effect. This should be made a fixed habit and used, not only in class work, but in all their written work.

For this course take up the following assignments:

1. In order to review well many of the capitals and to get a good start for the subsequent work, write very neatly ten pages of the following words, phrases, and sentences, taking one line of each: Omen; minnow; Ammonia; union; Commune; woman; Eunice; emanate; Panama; vine; Humane; mixer; Newman; game; Use a very free, easy muscular movement; Summons; Very sincerely yours; Xenia; Improvement comes slowly but surely; remainder; Zanerian; Louisiana is a state in our great union; Fame is never attained in one day.

For the arrangement of the heading and the page, see the explanation on page 48. Write all lines full and if the assignment does not fill the page repeat some of the lines for this purpose.

2. Write a letter of application for some specific position and use the following as an outline: (1) Source of information that the position is open to employment. (2) State qualifications both educationally and in the matter of experience. (3) Personality—sex, age, health, etc. (4) Give as references two or three people who know of your qualifications. (5) Close with a paragraph expressing your desire for the position and a hope for an early reply. This letter should be well worked out and should show a continuity of thought rather than a set of disconnected statements. It is most important that young people should learn to write this kind of letter in a neat and proper manner. Don't forget to put your best penmanship into it and use Plate 46 as a model for the general arrangement. Be careful about margins and the paragraph arrangement. Also, practice well upon addressing envelopes. A good grade of typewriting paper cut into pieces $3\frac{3}{4} \times 6\frac{1}{2}$ inches furnishes satisfactory material for this practice.

3. Inasmuch as it is quite important that young people should become thoroughly acquainted with the form and wording of the various kinds of commercial paper, take some text upon commercial law or bookkeeping and write several times each the following forms: Receipt; Promissory Note; Time Draft; Bank Check. Be sure to use the same letter-forms in this and what follows as have been taught all the way through this manual.

4. Write up several invoices for merchandise, each having as many as five items. The forms may be found in any text on bookkeeping and are usually printed in two or three colors. Take your ordinary practice paper and with

red ink rule up your own form. Be very careful to make your rulings light and neat. When ruling be sure to turn the beveled side of the ruler downward. In this and the following work make figures small, neat and snappy.

5. Next take a text on bookkeeping and find a model for a journal. Rule up the form on practice paper, using red ink and using the ruler as directed above. Write up at least four pages of journal work. You may repeat the same as many times as desirable.

6. Now find a model ledger page, and rule up a form

for that. Watch all rulings very carefully. Make your writing quite small and neat. Have at least four different accounts upon the page. Write this until quite familiar with it.

7. Next take a double sheet of journal paper and turn to a model for a cash book showing both Cash Received and Cash Paid. Turn inside the folded sheet and write up a two-sided cash book as the model will show. Rule it, balance it and extend it to fill the pages. Watch the size of your writing. Keep it neat and light as well as small.

LETTERING AND SHOW CARD WORK

Inasmuch as the author has found the art of free-hand lettering to be so closely allied to penmanship, he has seen fit to include in this manual a short supplement devoted to this important work.

The constant and growing demand for people who can do good lettering and, on the other hand, the extreme scarcity of such craftsmen impressed the author with the necessity for some radical changes in the procedure most generally followed in our schools as relates to the training of people along this line. In keeping with this idea he began a number of years ago, in high school classes, a plan of work, all of which he teaches, and which is as follows:

1. The first semester, or half year, is given to business penmanship work, just as is shown in this manual beginning at the first and continuing to Sentence Practice. This work is known as Penmanship 1.

2. Those students who make a grade of 80 per cent or above are then eligible to take up Penmanship 2, which takes a thorough review of Penmanship 1, and then takes Sentence Practice to completion. Following this, a good portion of the last half of the semester is given over to free-hand pen lettering, such as the following alphabets show.

3. Those who complete the two semesters as designated above are eligible to take the class in Show Card and Display Advertising. This class takes a review of pen lettering and adds many new alphabets and modifications thereof,

which are not shown in this work. After this, the brush is introduced, and having mastered the technique of lettering with the pen, the students find little difficulty in becoming efficient with the brush—this important tool of display advertising. The movement gained in the penmanship training is their greatest asset.

During all the lettering with both pens and brushes the students have been drilled in simple design, spacing, and arrangement. This takes about one-half the time. The rest of the time is devoted to a study of the following subjects:

1. Principles of Display Advertising, such as is given by Parsons, all along in the course.

2. Rapid free-hand lettering executed with both pens and brushes in the making of posters, signs and advertisements such as are in demand by commercial houses. No letters are ever allowed to be sketched, but must be made free hand.

3. The use of the air-brush, a most important tool for decorative and background work, is emphasized all along.

4. Elementary color mixing and harmony of color have a prominent place in the course.

5. Free-hand layout and design, together with harmony, proportion, composition, and adaptation to particular lines of business, have a leading place all along in the course. All in all, it is a most successful course covering two semesters.

PLATE 47

ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 - abcdefghijklmnopqrstuvwxyz - Practical - 67890

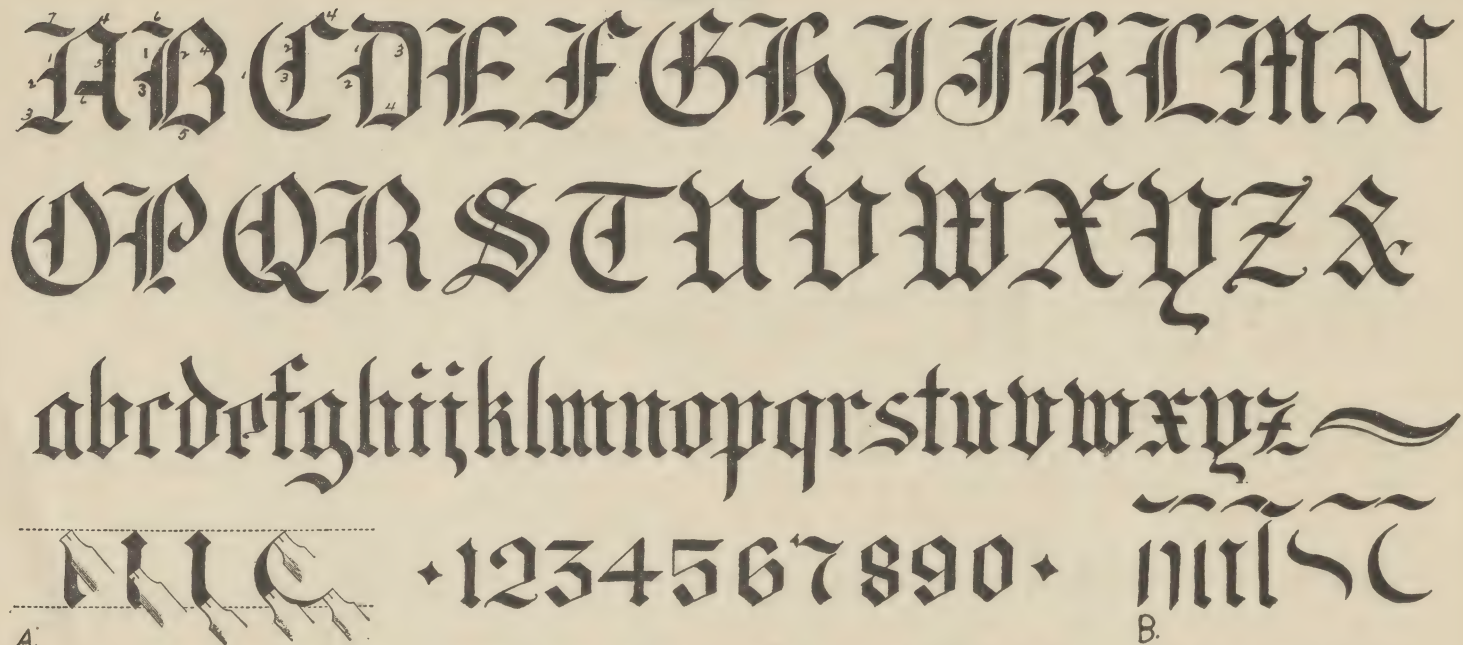
Plate 47. — This single-stroke alphabet is made with any ordinary writing pen and may be made either vertical or slanting. It is used extensively for lettering maps, mechanical drawings, tickets, etc.

Plate 48. — This practical style of lettering is made with a flexible writing pen such as a Gillot No. 604. Start each stroke with a fine line but increase the pressure gradually to make the swell, after which decrease gradually to a point as shown. It is much used in commercial markings of all kinds.

PLATE 48

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz - Marking -

————— *12344567890* —————



This simplified Old English alphabet is made with either the C. Howard Hunt No. 400 pens or the Soennecken of like number. The No. 2 size is best for most purposes. Use an ink holder on the pen and secure a Kueffel & Esser penholder, especially designed for this work. A at the left lower corner shows the pen being held properly as it is moved along — always at an angle of 45 degrees. Make all letters perfectly vertical. Take small letters first and practice straight line letters before curves in both alphabets. The figures about the first letters denote the order of strokes in making them.

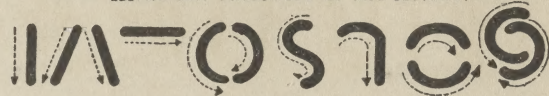
Construction of letters by a combination of numbered elementary principles— Arrows indicate direction of strokes and numbers the order in which they should be made.



Courtesy of Gordon & George Co., Seattle.

The entire plate — alphabets and instructions — was hand lettered.

— ELEMENTARY PRINCIPLES OF ALL LETTERS. —



NOTE: Overlap the strokes in joining circular or oval elements—

THUS —



These letters were made with the Speedball pen— round and square points— Single-Stroke method —
— The primary elements used in construction constitute the basic principle of all our alphabets —

— The difference in appearance is the result of modification only— such as alternate thick and thin line block or spur finish shadings etc— depending on the skill of the artist and the tools. brushes or pens used in the construction thereof

← This alphabet is primarily constructed on the same principle as the Gothic (analyzed above). The plug finish added changes its appearance and name but not the constructive elements— *This Rule can be applied to any alphabet.....*

